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Saturday 23 October 2010

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LAB AND
FIELD TEST**



PAGE 45



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LENS TEST



PAGE 59

SPOTLIGHT



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TRAVEL



PAGE 27

ART OF TRAIN TRAVEL
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Amateur Photographer For everyone who loves photography

IT ONLY comes around once every two years, but for a week sometime in September Cologne becomes the photographer's Disneyland, as more than 1,250 exhibitors gather to show off their new toys at the photokina show.

As ever, the AP team descended on the show and scoured the halls, stands and exhibits to discover what cameras, lenses, software and accessories would be introduced. During four days we had close to 50 meetings with manufacturers, designers, engineers and distributors, to bring you as much information as we could on the products that will be appearing in dealers' windows in the next few months.

The headlines have already been reported in our news pages and on our website as they broke, but this week we bring you all the extras and stories behind them in our special 16-page *AP Informer* pull-out section.

So get your Christmas list out and sharpen your pencil, as there is plenty of exciting kit on the way. And while you're at it, don't forget to tell Santa he can save up to 41% on an AP subscription for Christmas by calling 0844 848 0848 and quoting code AMLT.



Damien Demolder
Editor

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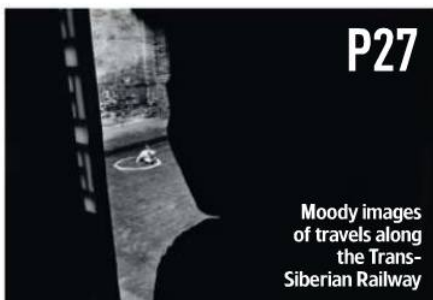
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Does the idea of the Fujifilm FinePix X100 appeal to you?



YOU ANSWERED...

A Yes, it looks fantastic	45%
B Only if it performs really well	39%
C No, it just looks old	16%

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VOTE ONLINE www.amateurphotographer.co.uk

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Find out where
to take the
best shots in
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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

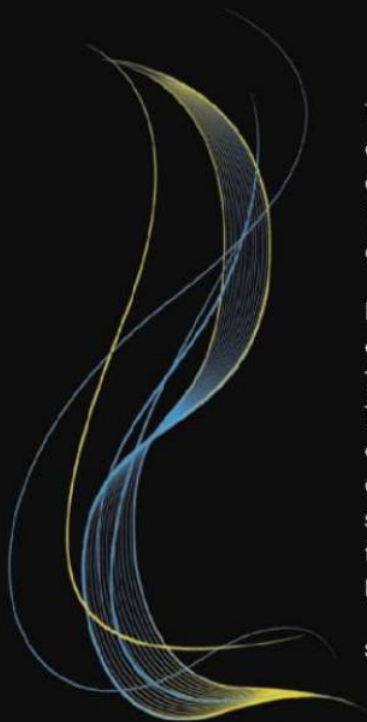
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Email amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
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APNews

News | Analysis | Comment | PhotoDiary 23/10/10

“The meeting was very constructive and there was a sense our issues were listened to...”

Home Office talks, page 7



Man in shock photo ban • Officials admit policy failings

NATIONAL TRUST PHOTO-RULES TURMOIL

AP RIGHTS WATCH

Committed to defending your photographic rights!

AN AMATEUR

photographer who was banned from taking pictures inside a National Trust property, despite rules that allow photography indoors, has exposed an ad hoc approach by managers from one location to another.

Earlier this year, National Trust bosses bowed to pressure from photographers and allowed amateur photography inside its historic properties – overturning a previous ban.

The move followed a campaign for a change in policy led by a group of photographers via the social networking website Facebook.

However, National Trust bosses have admitted that its message about when and where amateur photography is allowed indoors has not been adequately communicated to its property managers nationwide.

Victor Sciberras was stopped by managers at Coletton Fishacre in Kingswear, Devon, which he had visited to photograph 1920s Art Deco.

‘As I entered the main house the lady on the door clocked my DSLR and informed me that photography was not

allowed,’ said Victor. However, a sign in the entrance lobby had stated that photography indoors was allowed, provided flash was not used.

‘She told me that the National Trust has changed its mind as it was only for a trial period and it decided that letting people photograph inside its buildings did not work.’

Victor was then told that photographing the grounds of the property from inside the building was also prohibited.

John Stachiewicz, publisher and head of the National Trust’s media group, told AP: ‘It’s probably fair to say that our properties have moved on this [policy] at a varying pace of change, and that we haven’t thus far always managed to communicate terribly well where restrictions may apply.’

‘However, we hope that, increasingly, such information will appear on individual property websites and we might (as of 2012) have some of this information appearing in our *Members’ Handbook*.’

Stachiewicz said the Trust is still committed to its policy of encouraging amateur photography.

‘Our stance is that we have indicated to all our properties that we very much support this initiative, but that they need to determine how they implement



this, given their in-depth knowledge of their properties, collections and local issues.’

Stachiewicz pointed out that photography may be banned or restricted where, for example, a collection on show does not belong to the Trust; where copyright may still apply to photographs or paintings; or where a manager feels that photography would cause a ‘bottleneck’ and spoil the enjoyment for others.

The National Trust has admitted that its rules on photography have not been properly communicated to its staff. AP had revealed the Trust’s change in policy back in January

But Victor felt let down: ‘I love Art Deco and was hoping to take a few images and turn them into monochromes. As you can imagine I was very disappointed.’

SNAP SHOTS

● Canon is gearing up for its Pro Photo Solutions Show, which takes place in London on 26 and 27 October. The show is free to enter for those who pre-register online and includes seminars by photographers such as Dan Cheung, Phillip Bloom and Ben Osborne. Entry on the door costs £8. It will be held at the Business Design Centre in Islington. For details call Canon on 0844 369 0100 or visit www.canon.co.uk/photolutions.

● National Geographic photographer Jim Brandenburg will give an illustrated talk at an event to be held on 10 December. Hosted by Grays of Westminster and *Nikon Owner* magazine, the Grand Christmas dinner will take place at the Institute of Directors on Pall Mall, London. Tickets cost £155 (£95 to *Nikon Owner* subscribers). Call 0207 828 4925.

HANDBOOK POSTING PUTS ‘D800’ IN FRAME

NIKON will launch the D800 as the successor to the full-frame D700 DSLR early next year, if online details of a D800 handbook are to be believed.

The 320-page D800 handbook will be published on 9 February 2011, according to an entry that appears to

have been posted on an Amazon page.

Written by Jean-Baptiste Guges, the book is entitled *Obtenez le maximum du Nikon D800*, which loosely translates as ‘Getting the most from the D800’.

Details of the 17x21cm book,

published separately, suggest that the D800 will carry a 24-million-pixel sensor (double that of the two-year-old D700) and will cost between €2,000 and €2,500.

However, any such online postings should be treated with caution.

A Nikon UK spokeswoman told us: ‘Unfortunately, we can’t comment on potential future product.’

It appears that the relevant website links were taken down within minutes of *Amateur Photographer* exposing them.

AP’s revelation fuelled a torrent of D800 speculation following publication of an article on the AP website.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 20 October

EXHIBITION The Photographers (includes work of British photojournalists such as Bill Brandt) until 30 October, at Chris Beetles Gallery, London SW1Y 6QB. Tel: 0207 839 7551. Visit www.chrisbeetles.com. **EXHIBITION**



From Back Home by Anders Petersen and JH Engström, until 27 March 2011 at the National Media Museum, Bradford, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmedia.museum.org.uk.

Thursday 21 October

DON'T MISS Photomonth, until 1 November, a photography festival featuring exhibitions at galleries and other venues around east London. Tel: 0207 375 0441. Visit www.photomonth.org. **EXHIBITION** Shaped By War by Don McCullin, until 21 November at Victoria Art Gallery, Bath BA2 4AT. Tel: 01225 477 233. Visit www.victoriagal.org.uk.

Friday 22 October

EXHIBITION Wolfgang Tillmans, until 12 December at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** Surreal Friends by Hungarian photographer Kati Horna, a contemporary and close friend of Robert Capa, until 12 December at the Sainsbury Centre for Visual Arts, University of East Anglia, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit www.scva.org.uk.

Saturday 23 October

EXHIBITION My Generation: The Glory Years of British Rock by Top of the Pops photographer Harry Goodwin, until 24 October at the V&A South Kensington (Theatre and Performance, room 104) London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk. **EXHIBITION** Bromoils by Eric Mitchell, until 31 October at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Sunday 24 October

DON'T MISS Academy Evening organised by Welshot Imaging Ltd, includes Adobe Lightroom lectures, at Britannia Hotel Dialstone, Offerton, Cheshire SK2 6AG (cost £27). Tel: 01248 670 693. Visit www.welshotimaging.co.uk. **DON'T MISS** October Plenty – an autumn harvest celebration starts at noon outside Shakespeare's Globe, Bankside, London SE1. Visit www.thelionspart.co.uk.

Monday 25 October

EXHIBITION The Thames in Focus: London's River Through a Lens, until 1 November at Old Royal Naval College, Greenwich, London SE10 9LW. Tel: 0208 269 4747. **EXHIBITION** Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.



Tuesday 26 October

DON'T MISS Brighton Photo Fringe, until 14 November, features more than 130 exhibitions, events and projects, extends as far as Hastings and Chichester. Visit www.photofringe.org. **EXHIBITION** Mister Sixties: Philip Townsend's Portraits of a Decade, until 7 November at the Lowry, Pier 8, Salford Quays M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com.

Photographers outside Tate Britain where anger blighted a press preview



Photographers stand firm

TURNER PRIZE SPARKS PHOTO RIGHTS STORM

TURNER Prize exhibition organisers were told to ditch controversial terms governing the use of press photos after a row blighted the art show's opening earlier this month.

The photographers were asked to guarantee that none of their pictures would reflect the exhibition in a bad light.

Organisers allowed the photographers in, but only after they refused to sign a form that also handed the museum the right to publish their pictures in future without payment.

Ki Price, who works for the *Independent* newspaper, was among press photographers left fuming when Tate Britain effectively banned photographs from being used to show the gallery in a negative way, under the terms of the contract.

Price told AP: 'My equipment cost me thousands and after years of study and working hard it's presumed that I'll give away my work for free.'

Although Price works for the *Independent*, he said he doesn't represent the newspaper and was, therefore, not able to sign on its behalf.

'They [Tate Britain] started off by saying that we could take out one clause, then another,' said Price, who told us that reading AP helped him on the road to becoming a professional photographer.

'By the time the photocall finished, which was meant to be between 9am and 10am – and no one had covered it – they realised the error and at 11 o'clock we went in and did the job without signing anything.'

Times photographer Richard Pohle said: 'We are not prepared to sign a contract that leaves us open to being sued by the Tate if our pictures are used next to an

article that criticises the gallery.'

At the time of writing, Tate Britain was in talks with the Newspaper Publishers Association (NPA) in a bid to agree new terms over the use of press images after photographers threatened to boycott the launch of the exhibition on 4 October.

A spokeswoman for Tate Britain confirmed that the museum is in discussions with the NPA, a trade body for national newspapers, and is considering axing controversial parts of the contract.

Commenting on its attempt to restrict image use to positive news stories, a spokeswoman told AP this was a 'very old clause'.

She said it related to use of images in articles that could be considered 'defamatory' towards the museum.

'We are looking at whether or not to keep it in,' she said.

Regarding the right to use images without paying royalties, the spokeswoman added: 'We are not going to do that in future.'

She said much of the 'review' focuses on ensuring that freelance photographers assigned by a paper to a photocall are not required to sign the form each time they cover an event.

Instead, the Tate hopes that newspaper bosses will agree to sign the form on the photographers' behalf beforehand, so they don't have to.

The contract had reportedly asked photographers to grant the gallery permission to copy, reproduce, record, store and disseminate their photos without paying royalties.

The NPA could not be reached for comment at the time of writing.

SNAP SHOTS

● Hama has launched two new backpacks, the Daytour and Katoomba. Out in two sizes, the bags boast multiple pockets and fast access. 'The bags can be worn traditionally on the back or brought to the front, providing speed without compromising the security of the camera,' says the firm. Prices start at around £88. Visit www.hama.co.uk.

● Manfrotto has slashed the price of two of its tripod and head kits in a promotion that runs until Christmas. The Manfrotto 190XDB (804RC2) costs £99.95 (a saving of £65, says the firm), while the 190XDB (496RC2) is also priced at £99.95, down from £154.95. For details visit www.manfrotto.co.uk.

● Nikon has produced its 55 millionth Nikkor lens for SLRs. Nikon released its first Nikkor optics – including the 50mm Nikkor-S Auto f/2 – in 1959 when the company was known as Nippon Kogaku KK. Meanwhile, production of Nikkor lenses that feature the company's Silent Wave Motor (autofocus) has now reached 20 million.



Do you have a story?

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Home Office meeting welcomed

TERROR LAW REVIEW TALKS 'POSITIVE', SAY CAMPAIGNERS



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PHOTOGRAPHERS have hailed as 'very positive' recent talks held with Home Office officials as part of the Government's review of anti-terrorism legislation.

'We had the opportunity to talk about issues relating to anti-terrorism and security legislation that regularly affect photographers,' said Mark Singleton (pictured below) from SceneThat, a photography rights campaigning website.

The hour-long meeting, held last month, was chaired by Lord Macdonald, who is overseeing the review of anti-terror laws, and attended by two senior civil servants.

Organisations at the talks, along with the RPS, NUJ and the BFP.

'The meeting was very constructive and there was a sense that our issues were listened to and taken on board... It explored the use of Sections 44 and 58A [of the Terrorism Act] and discussed future options and suggestions...' added Singleton.

Section 44 – recently overhauled – allowed officers to stop a person without reasonable grounds for suspicion, while Section 58A, which was introduced in February last year, makes it a potential offence to photograph a police officer.

'UPHILL STRUGGLE'

Photographers also raised concerns about police guidance and training, the behaviour of private security guards and Section 43 of the Terrorism Act, which only allows people to be stopped and searched if a police officer suspects them of being a terrorist.

A BFP (Bureau of Freelance Photographers) spokesman said: 'Lord Macdonald and the senior civil servants present appeared to fully appreciate the difficulties that photographers had found themselves in over the past few years as police, PCSOs and security personnel increasingly targeted anyone with a camera as inherently suspect.'

'It was well understood that the police have been enabled, even encouraged, in this by the broadly drawn terms of Section 44 of the Terrorism Act.'

In the summer, the Government cut back police power to use the controversial Section 44 stop-and-search



Photographers pictured outside New Scotland Yard in July, where they celebrated Government changes to Section 44 of the Terrorism Act

rule following a long-running campaign by photography organisations, instigated by AP several years ago.

However, Stewart Gibson, head of Members' Services at the BFP, pointed out that Home Office officials claimed that the stop-and-search culture is 'so ingrained' among police officers and Police Community Support Officers that changing this would be an 'uphill struggle'.

The results of the anti-terrorism review are due to be published in the autumn, and changes to anti-terror laws will be introduced as part of the Freedom Bill.

The Home Office declined to comment further when contacted by AP after the meeting, other than to say that it will report back to Parliament in the next 'six to eight weeks' regarding its response to the counter-terrorism review and any outcomes.

A civil servant who organised the talks told attendees: 'We will publish a report by Lord Macdonald on the conduct of the review and a document summarising the consultation and main points raised.'

The review of counter-terrorism legislation was first announced by Home Secretary Theresa May in August, who said: 'I want a counter-terrorism regime that is proportionate, focused and transparent. We must ensure that in protecting public safety, the powers we need to deal with terrorism are in keeping with Britain's traditions of freedom and fairness.'

'We will look at the evidence presented to us and where it is clear that legislation needs to be amended or powers need to be rolled back, we will do so.'



Rights campaigner Mark Singleton, who was at the talks



TILT-AND-SHIFT LENS TRIO LANDS IN UK

GERMAN lens maker Schneider has launched three new tilt-and-shift lenses, which are now available in the UK.

Designed for use on DSLRs is the 50mm Schneider PC-TS Super-Angulon f/2.8 HM, which costs around £2,379, and the 90mm Schneider PC-TS Makro-Symmar f/4 HM, priced £2,250, according to UK importer Robert White.

A spokesman added: 'Each lens has HM (High Modulation) optics and a built-in PC-TS system, giving the photographer the ability to use tilt-and-shift movements in their images, controlling depth of field and perspective for technical corrections and creative imagery.'

'These lenses are perfect for all types of photography, but are especially useful for product and macro work.'

The DSLR lenses will be available in Nikon, Canon, Pentax K and Sony DSLR fits.

Also available is a 120mm Makro Symmar PC-TS HM f/5.6 for the Mamiya/Phase One system, priced around £3,284.

AP
THIS
WEEK
IN...

1914

Never be ashamed of your work as this is the foundation for winning prize pictures that 'bag trophies', according to Cardiff Camera Club. Its secretary, Mr Matthews, was serving his country in the war so his deputy was called upon to file the club's report. He reported that darkroom demonstrations had been deemed a success, in terms of quality and practical nature of the advice given. But AP's article adds: '... Members are requested to leave their shyness at home when attending these demonstrations and not to forget to bring negatives.'

The secretary of the Cardiff Camera Club is a man of many talents. In a recent letter, in which he is as acknowledged as a writer. The work of the 'Old Masters' in the art was compared with that of the present-day by numerous lantern-slide illustrations of fine specimens of Dutch, Flemish, and German windows enshrining the points made by the lecturer. The problems connected with the photography of the windows were discussed, and the lecture concluded with several lantern slides of fine examples of recent work in English churches.

Welsh Shyness.

The secretary's report of the Cardiff Camera Club is a good reading, and although I cannot for space considerations give anything like an adequate note, I am, however, pleased to mention one or two of its points. Mr. Matthews is another good secretary who has gone on the service of his country, and his friends had to pick up the reins of his office, so the report is his by deputy. The membership is about normal, and the attendance likewise, but judging the size of Cardiff from the map point a view, I don't think it is quite what one should expect from so large a community. Mr. Matthews suggests that a little activity in reporting possible members may very well bring about the doubling of the membership. Members, take the hint. Speaking of the demonstrations arranged for the dark-room which followed the end of the spring syllabus, they were a success from the point of view of the quality and practical nature of the advice given, but members are requested to leave their shyness at home when attending these demonstrations, and not to forget to bring negatives. Never be ashamed of your work, if it is the best you could do. This is the foundation from which spring the prize pictures that bag the trophies.

Club news from around the country

CLUBNEWS

GUILDFORD PHOTOGRAPHIC SOCIETY

The society says prospective members are welcome to attend two meetings for free before they decide whether to join. On 25 October there will be a presentation called Divine Light by Clive Tanner FRPS. Meetings take place at Burpham Village Hall, Burpham Lane, Guildford, Surrey GU4 7LP. Tel: 01483 518 528. Visit www.guildfordphotosoc.org.uk.

WALTHAMSTOW & DISTRICT PHOTOGRAPHIC SOCIETY

A week-long exhibition of more than 300 photographs and projected images will take place from 25 October at The Welcome Centre, Church End, Church Lane, Walthamstow, London E17 9RJ. Visit www.wdps.org.

WATFORD CAMERA CLUB

The club, which recently staged an exhibition at the Harlequin shopping centre, hosts a presentation called Making Money From Your Photographs on 21 October. Meetings take place on Thursdays (7.45pm) at the Friends Meeting House, 150 Church Road, Watford WD17 4QB. Visit www.watfordcameraclub.org.

SNAP SHOTS

● Sony is set to outsource some of its imaging-sensor production to Fujitsu in a move designed to cut costs, according to an unconfirmed report in a Japanese newspaper. The article, published in *Kyodo News* and subsequently reported by the Reuters news agency, claims that Fujitsu will make CMOS sensors for Sony cameras to help reduce production costs in the face of stiff competition. However, the finishing work of the sensors will be carried out by Sony, sources are quoted as saying. 'Sony chose Fujitsu because it did not want to share its state-of-the-art technology with foreign competitors,' states the article. Fujitsu declined to comment and Sony had yet to respond at the time of writing. Fujitsu claims to be the world's third largest IT services provider.

● A 220cm-long cable to power Canon's EOS 5D Mark II has been launched by Quantum Instruments. The SD7 cable, priced around £112, is designed for use with Quantum's Turbo 2x2 or Turbo3 battery. For details call Flaghead Photographic Ltd on 01202 733 123 or visit www.flaghead.co.uk.



Do you have a story?

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Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
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Year-long street project goes live PHOTOGRAPHERS TAKE TO THE STREETS

PHOTOGRAPHERS are urged to take to the streets in a worldwide street photography project that aims to document the world we live in.

Beginning this month, organisers are issuing weekly instructions, via email, to photographers taking part in the year-long Street Photography Now Project.

'These detailed instructions will act as a call to arms to photographers to look afresh at their immediate surroundings and to literally take to the streets,' said a spokesman for the project, which is organised by photographers Sophie Howarth, Stephen McLaren and The Photographers' Gallery in London.

Participants will have six days to upload a photo, which will form part of the Street Photography Now Project Gallery on image-sharing website Flickr.

'The aim is to build a global community of photographers exploring the rewards and challenges of documenting public life.'

'All photographers will be encouraged to comment and respond to the images posted to the Flickr page.'

The instructions will be relayed by the 52 photographers who contributed to McLaren and Howarth's book, *Street Photography Now* (pictured below).

The overall winner will be awarded £1,000 worth of Thames & Hudson books and the winning image will go on show at The Photographers' Gallery, which is currently being redeveloped and is due to reopen in autumn 2011.

For details visit <http://streetphotographynowproject.wordpress.com/how-to-take-part/>.



RECESSION FORCES GEORGE EASTMAN PHOTO SALE

GEORGE Eastman House, home to photographs and negatives dating from the invention of photography, has been forced to sell photographs donated by friends of the museum in a charity auction to raise cash.

The museum is named after George Eastman, who founded the Eastman Kodak Company in 1892.

The institution, which is based in Rochester, New York, has auctioned off 194 photographs, eight cameras and 18 books in a move fuelled by a need to raise funds during the economic downturn.

A spokesman for the auction

said: 'The challenge of the recession has required the museum to employ new fiscal ventures such as this auction.'

Highlights of the sale included a 1965 photograph of Audrey Hepburn by Douglas Kirkland and an archival pigment print of New York City by Joel Meyerowitz.

Images up for grabs also included daguerreotypes and photogravures.

The auction raised nearly \$500,000 in its first two hours at Sotheby's, New York.

George Eastman House wants to make clear that none of the items for sale is from the museum's collection.

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AP hands on Samsung NX100

Angela Nicholson gives her first thoughts on the Samsung NX100 after a few hours shooting with a pre-production version

SAMSUNG'S second micro-system camera (MSC), the NX100, has much in common with its first, the NX10 (tested in AP 3 April). Not least is the 14.6-million-pixel, APS-C-sized CMOS sensor, which means that when the final full-production model arrives it is highly likely that the quality of its images will be just as impressive as those from the NX10.

The most notable differences between the NX100 and the older NX10 stem from the fact that the NX10 is designed on mini-DSLR principles, whereas the NX100 has more compact-camera-type styling. According to Sang Jin Park, Samsung's President of Digital Imaging, the inspiration for the design of the NX100 came from dew forming on a leaf. I can't quite see it myself, but the NX100 is certainly a pretty little camera that feels very nice in the hand.

COMPACT STYLE

One consequence of the NX100's sleeker, more compact design is that the finger grip is much less pronounced, but I didn't find this a significant issue when I used a pre-production sample over the few hours I had it my possession. The smooth curve of the body provides just enough grip for the lightweight camera to be comfortable in my hand between shots. However, the fact that there's no viewfinder or built-in flash takes a little more getting over.

In the absence of a viewfinder, images are composed on the 3in, 614,000-dot (VGA) AMOLED screen, which provides a nice clear view of the scene. Those who can't do without a viewfinder have the option of investing in the EVF10 electronic viewfinder. This is a 201,000-dot (QVGA) device, and although I want to use it a bit more before I am prepared to pass

verdict on it, my first impressions are good.

An unfortunate downside of choosing to shoot using the EVF is that it occupies the hotshoe and hence precludes a flashgun from being mounted on the camera.

IFUNCTION BUTTON

One of the benefits of producing a new line of cameras is that it gives the manufacturer the opportunity to take a fresh look at the configuration of the controls. Although it is possible to make all the usual adjustments, such as white balance, exposure and sensitivity using controls on the camera body, Samsung has introduced the 'iFunction' button to its newest NX lenses. Pressing this button toggles through a range of selectable features (white balance, aperture, exposure compensation and sensitivity) on the screen. Rotating the manual-focus ring of the lens scrolls through the options and pressing the iFn button again makes the selection. It is a simple system that's quick to use, although it took me quite a while to stop reaching instinctively for the navigation buttons on the camera body (which also work) instead of using the focus ring. Once the required setting has been selected and adjusted, pressing the iFn button again restores the lens ring to its normal function.

Those who don't like the iFn control system can use the buttons on the camera body, but I soon found it quick and easy to use. Samsung NX10 users may be pleased to learn that a planned firmware upgrade will enable their camera to be used with iFunction-compatible lenses.

PERFORMANCE

It would be unfair to draw many conclusions about the NX100's performance from a pre-production model, but I was happy with the exposure and colour of the images I took. Most were taken in low light and required a burst of flash from a hotshoe-mounted flash (I used the Samsung ED-SEF20A) and/or high-sensitivity settings. The exposures are generally good and there's little sign of chroma noise in the high-sensitivity JPEGs, although, as with the NX10, this is at the expense of some detail.

Unfortunately, the lighting conditions in which I used the NX100 were challenging and I wasn't surprised that it struggled to lock on to subjects in the gloom. We look forward to testing the camera in decent light when a full production model is available. **AP**



Pressing the iFn button on the lens brings up a scrolling quick menu at the bottom of the screen

'The exposures are generally good and there's little sign of chroma noise in the high-sensitivity JPEGs'



NEW LENSES

Samsung has introduced two new i-Function-compatible lenses: a 20-50mm f/3.5-5.6 ED 'standard' zoom and a 20mm f/2.8 pancake lens. I primarily used the 20mm f/2.8 lens and it complements the compact dimensions of the NX100 beautifully. My only criticism is that I found the iFn button a little too high on the barrel for my liking. With the camera held in the shooting position, the iFn control sits at about the ten o'clock point. I would prefer it a little lower, perhaps at the nine o'clock point, so that it is closer to the natural resting place for my left thumb. However, it is possible that Samsung has deliberately put the button in the higher location to avoid it being pressed accidentally.



APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

READER OFFER

AP readers can get 20% off the RRP of *Requiem For Steam* (totalling £38.40 plus p&p) by calling the customer services team at John Wiley on 01243 779 777 and quoting reference WN165. The offer ends on 27 November 2010



Requiem For Steam

The Railroad Photographs of David Plowden

WW Norton, hardback, 200 pages, £48, ISBN 978-0-393-07908-1



THE AMAZING thing about photography is that the same amount of skill, precision and attention

to detail that went into making the images in *Auto Focus* (see opposite page) went into Plowden's images of old steam railways, yet the results are very different. Plowden has been shooting steam for the past 50 years in the American Midwest, and his timeless black & white images are perfect in every detail, from the lighting to composition.

One can tell this is a very personal body of work and that each of the 140 images is very dear to Plowden, not only from their perfection but by the extended captions, which are essentially reminiscences. Steam-train photography appeals to many for its nostalgia factor and the ability to recreate another time and place.



© GARRY FABIAN MILLER

EXHIBITION

Shadow Catchers: Camera-less Photography

Until 20 February 2011. Victoria & Albert Museum, Cromwell Road, London SW7 2RL. Open 10am-5.45pm daily (10pm close on Fridays). Tel: 0207 942 2000. Admission £5 adults, £4 concessions

SHADOW Catchers brings together the work of five photographers who share the common theme of not using a camera to make their photographs. Floris Neusüss, Pierre Cordier, Susan Derges, Garry Fabian Miller and Adam Fuss all create their images on photographic paper by casting shadows and manipulating light, or by chemically treating the surface of the paper.

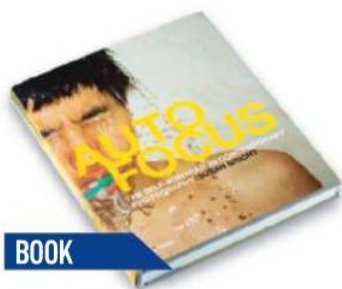
Images made with a camera imply a documentary role, the photographers argue; therefore, camera-less images show that which has never really existed. As none of the images is made from a negative, each print is an original that plays on the viewer's imagination. The images are made using a variety of techniques, the most common forms being the photogram, the luminogram and the chemigram. Garry Fabian Miller, for example, uses a photographic enlarger to create a direct translation between plants and the photographic print. It's a fascinating collection, and at a modest admission fee certainly worth checking out.

Fans of this work might also want to check out Miller's solo show, *The Colour of Time*, at HackelBury Fine Art Gallery in Kensington at 4 Launceston Place, London W8 5RL, which runs until 27 January 2011. Visit www.hackelbury.co.uk or call 020 7937 8688.



© DAVID PLOWDEN





BOOK

Auto Focus

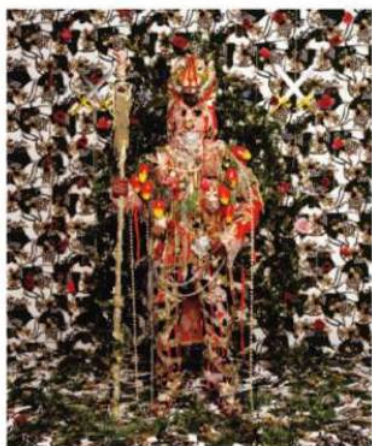
The Self-Portrait in Contemporary Photography

By Susan Bright

Thames & Hudson, hardback, 224 pages, £28, ISBN 978-0-500-54389-4



THE TITLE is certain to terrify people, and so will some of the pictures inside. Yet *Auto Focus* is such a great compilation of images on a particularly difficult genre of photography to make, let alone comprehend, that it warrants your time. Bright, a former curator at London's National Portrait Gallery and a writer on art and photography, expertly dissects the images in this volume. She takes what might sound like haughty, overly complex concepts when coming from the mouths of the photographers themselves



and translates them into very engaging text.

The problem with a lot of contemporary art photography is that without a caption, one often has no idea what is going on in a picture – the opposite of which is the main tenet of more traditional photojournalism. Bright, however, writes a fantastic primer for appreciating and better understanding the skill and intentions behind self-portraiture and de-mystifying the genre, beginning with its origins and tracing its development. Even if you don't like the majority of the 250 images in this book, Bright's tome will give you a fuller knowledge of the history of photography.



WEBSITE

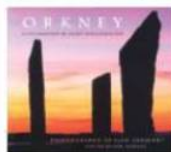
www.ingemorath.org

LAUNCHED on 15 September, the Inge Morath Foundation's website is a treasure trove of images and stories. Along with an extensive collection of the late Magnum photographer's photo essays (our favourite being her series of early colour and her images from China), you'll find an interesting history of her life. Also

included are portfolios of images by current photographers, such as Lurdes R Basoli, whose series on violence in Caracas, Venezuela, earned her this year's Inge Morath Award, which is given to women photographers under the age of 30. The site also features IM Magazine, a monthly web-based publication of notable documentary projects by many other young women photographers.

CONDENSED READING

A round-up of the latest photography books on the market



● **ORKNEY: A CELEBRATION OF LIGHT AND LANDSCAPE**

Photographs by Iain Sarjeant. Poetry by Pam Beasant, £14.99

How do you write a poem to accompany a photograph of kelp? Somehow, Pam Beasant does it. Despite this example, *Orkney* is actually a very nice book. Sarjeant's images are beautiful in the way he uses light, and Beasant's poetry accentuates the beauty in the images. ● **WILDLIFE PHOTOGRAPHY**



On Safari With Your DSLR: Equipment, Techniques, Workflow by Uwe Skrzypczak, £30.99 The thought of another banal wildlife guide had us cracking our knuckles for a sarcastic dismissal, but Skrzypczak shows readers how to go beyond the obvious to get more original pictures of African wildlife. ● **HOME WORK**



by Tessa Bunney, £19.99 Bunney's examination of Vietnam's 'craft' villages, which specialise in a product or activity, is an interesting take on the documentary photography format. Very few people fill her frames, instead going close in on hands or the weave of baskets or wide to show patterns. It could perhaps have played up the angle of conflicts with industrial development, but it's a solid series of images. ● **THE FUNDAMENTALS OF CREATIVE PHOTOGRAPHY** by David Präkel, £24.50 While this book has lots of great pictures and sound advice, its message is sometimes lost behind jargon. That said, this is aimed at serious photographers aiming to be professionals, and its mantra of maximising your creative potential within the confines of a brief and developing sound working practices is very important.



Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

A LITTLE BALANCE

I have read numerous articles bemoaning the actions of security guards when dealing with photographers. I'd like to add some balance to the subject.

I am a security officer, working on several sites in and around a major UK city. I am also a budding amateur photographer. Over the course of this year, on at least four occasions, I have had people conducting photo shoots on properties I have been employed on. Three were conducted by photography training companies, but not once did they approach myself, situated in the building's main reception, or the company. Nor did they inform us of what they were doing there.

Luckily, I am allowed quite a bit of autonomy by my customers. Having ascertained that it was in fact a genuine photo shoot, and that none of my customers' names or logos were obviously being included in shots, I let the photographers in question carry on. There was just one exception, where the three members of the photography team were getting in the way of staff trying to enter or leave the building, and even becoming rude to two members of staff who 'got in the [photographer's] way'. I politely but firmly asked this particular crew to depart.

Now I understand that some security guards can be 'overzealous', but it is only common courtesy, especially with today's heightened security issues, that when deciding to shoot on or near someone's premises, to ask if it is OK to carry out the photo shoot. I think many photographers would be surprised at how much more co-operation they would gain from following this small bit of advice.

Finally, without being too officious, I'd like to point out that many security guards are not given the leeway that I am when carrying out their duties. Mostly they have quite rigid instructions as to how they deal with intruders and members of the public on or near their customers' premises. Very often, perceived failure to deal swiftly with so-called intruders will lead to the security guard in question losing his job. Clearly, this influences how the security guard approaches his duties.

I would advise that being open, and requesting permission will often head off any possible unfriendly confrontations. **David Argust, Mid Glamorgan**

You are quite right, David, that sometimes photographers are to blame for their own fate. When organising an official tour somewhere, it would be mad not to call ahead – Damien Demolder, Editor

OBJECTS OF DESIRE

AP Editor Damien Demolder was right: certain cameras can be objects of desire (AP 9 October). Unbelievably, that's how I saw my first 35mm SLR – a Zenit E. After years of using all manner of cameras, I read an article in AP in 1972 that assured me an SLR was the tool for 'serious' photography. My dad paid for the Zenit and his first words when he handled it were, 'It's a heavy bugger, isn't it?' It certainly was a fair old weight and, with the purchase of a 300mm Optomax preset lens, it became even heavier. But nothing could kill my belief that this tank-like camera was a handsome and professional-looking piece of kit.

As I attempted handheld candid shots with the 300mm lens, I naively anticipated razor-sharp images on 125 ASA Ilford FP4 film in conditions where light was so low that the Zenit's minimum shutter speed of 1/30sec proved hopeless. The results, unsurprisingly, were awful. But used in conjunction with the 58mm standard lens, it did take great photos. Presumably, like someone who's just bought their first car, my seeing the Zenit as an object of beauty was something best described as 'first-time owner syndrome'. Ten years, and numerous other SLRs, later when I'd totally fallen for – and bought – the Olympus OM-1N, I realised that my love affair with the Zenit E had been the photographic equivalent of beer goggles.

Mick Bidewell, Tyne and Wear

That made me laugh – Damien Demolder, Editor

PICTURE SNOBS

I've been in three photo clubs in two countries and I've not met any 'equipment snobs' (Letters, AP 2 October), at least not to a level that would penetrate my thick skull. Neither have I met much of the reverse snobbery, fortunately – 'picture snobbery', for lack of a better term. The idea that since it's the picture that matters, discussions of and interest in gear is looked down upon. In my view, it is simply two different hobbies that can live well together in the same house.

Eolake Stobblehouse, Lancashire

RAW CONVERSION

In Ask AP in the 9 October issue, Ian Farrell's response to Eric Johnson's query missed the obvious. It is unfortunate that Adobe's raw-conversion plug-ins cannot be used to update some of the earlier versions of Photoshop Elements and so on, but DNG Converter is a good alternative. Thus, the easiest way to read a raw file from a recent camera is to convert it to the DNG format using Adobe DNG Converter. This is a free download from Adobe and will read any raw file that even the most recent versions of Photoshop can open. The resultant DNG file can then be processed in any recent version of Photoshop or Elements, even though they might not be able to interpret the original. In fact, most raw file editors (except perhaps some of the camera

What The Duck



<http://www.whattheduck.net/>

SHOOTING SLIDES

I thought you might be interested in a little project of mine. Although I am 90 years old, I have always managed to keep my toys (cameras, computers, and so on). As such, I noticed a piece of plastic in the garage and thought that if I bored it out to take my Olympus macro lens, I would be able to make A4 prints of my old Leica slides. I found that pointing at the sky works best.

When I started taking pictures in 1934, I had a 9x12 double extension plate camera. I used to go into my darkroom and bite the corner of the plate to find the emulsion side. I have so many memories of AP in the 1930s I could fill a book.

V Allen, via email



I love 9x12 folders: my Voigtlander Avus is a masterpiece – Damien Demolder, Editor

maker's software) can edit a DNG file.

Adobe DNG Converter itself cannot be used to process a file except to convert it to DNG, which was designed as a 'universal' raw format. However, a free program like RawTherapee can edit DNG as well as most raw formats, or it can save it to TIFF (or JPEG) format for processing in Photoshop. RawTherapee isn't perhaps updated as often as it might be and you might find UFRaw, another free program, can be very useful as it is updated frequently. However, it saves the edited raw file to the GIMP format, which can only be opened in GIMP (also free). If you don't want to use GIMP itself as an editor, it can be used to save the file as a TIFF file and to many other formats.

Robert J Maddison, Dorset

Adobe's DNG Converter is indeed a very useful application, and saves us buying the latest full version of many programs when upgrading our cameras – Damien Demolder, Editor

CONSUMERS LOSE OUT

In *Backchat* in AP 18 September, I said I wished that manufacturers would produce proper cameras. Now Fujifilm, with its FinePix X100, seem to have gone a long way to doing just that. No wonder there was a lot of interest at photokina and on the web. Yet already Fujifilm has shot itself in the foot. Not only does the firm make it a fixed lens, but it's chosen a stupid focal length, too. The X100 is crying out for an interchangeable mount with three primes lenses at around f/2 and the 35mm equivalents of 28mm, 50mm and 135mm in focal length.

I predict the next model in the series will have an interchangeable mount – unique, of course – and 'specially developed' lenses will start to appear. That seems to be how marketing departments think. The consumers lose out.

Melvyn Dover, Dorset

POLARISING OPINION

I think polarising filters are the best-kept secret in photography. Ever since starting to take digital photographs, I have been annoyed with burnt-out highlights in my skies due to the restricted latitude of digital sensors. Yet since investing in a polariser (they are not cheap) this problem has reduced significantly. Blue skies are less washed out and the clouds much less prone to burning out completely. So now one is fixed to my lens by default, and only removed in low light. The only downside to this approach is that it is impossible to rotate the filter with a lens hood attached, but I can live with that.

My next project is to make a variable neutral density filter using two polarisers. By rotating one with respect to the other, it is possible to regulate the light passing through the combination from dark to very, very dark. If any other reader wants to try this, make sure that at least one is a linear, rather than circular, polariser. The light passing through a circular polariser is not linearly polarised so as to maintain accurate exposure metering. Don't ask me how they do this – perhaps one of AP's experts can provide a suitable explanation – but I have tried this with an old Cokin linear polariser and a Kood circular polariser. If the linear polariser is in the front, variable density works, but if the circular polariser is in the front it does not. I will only be able to work out what density range results when I get another polariser of the same size, but initial trials show that it should work, but with a pronounced blue cast.

Chris Mitchell, Surrey

The polarising filter is certainly extremely useful, Mr Mitchell, although not much of a secret. I don't recommend having one attached full time, though – Damien Demolder, Editor

BACK CHAT

AP reader Clive Andrews speaks up for the manufacturers in the 'camera gadget' debate

I HAVE read a number of letters and articles in AP over the past few weeks knocking manufacturers for overcomplicating their digital cameras with superfluous gadgets and gizmos. They are also accused of neglecting the 'basics' and criticised for not making their products work like film-based cameras.

As a freelance design engineer, I thought I would try to redress the balance by presenting things from the manufacturer's point of view.

A successful company is one that can make good profits for its shareholders. To this end they must produce items that will consistently sell in volume with a good margin. To be successful in a competitive market, a product must appear to have distinct advantages over its rivals so a manufacturer can attract new customers. Adding push-button features to a digital camera is a cost-effective way to make a product appear to have an edge. This strategy still works as most customers do not fully appreciate what these features really offer and they are impressed by the numbers.

A product's service life should be finite to ensure good turnover, but durable enough to keep owners loyal to the brand and create a reputation for reliability. Analogue cameras needed precision mechanical assemblies such as shutters, viewfinders and film-winding mechanisms to make them function, whereas digital cameras can be made with very few mechanical parts. Simpler hardware reduces production costs and allows better control over in-service life and durability.

The processing power of modern computer chips means that it is now possible to compensate for optical errors and camera shake through software. This is a much cheaper way of improving a camera's performance than by improving the glass lenses.

The manufacturing cost of an imaging sensor is influenced by its surface area rather than its complexity. Trying to improve the performance and pixel count of a small sensor is more cost-effective than trying to reduce the price of a larger sensor.

There will always be a market for high-end products from the likes of Canon, Nikon and Leica, but they will remain expensive to manufacture and purchase. Manufacturers will want to drive the mass market towards products they can sell at a profit by making their cameras look new and innovative. My prediction is that the current crop of mid-range and entry-level DSLR cameras will eventually be pushed out by mirrorless devices such as the Sony NEX-5, the Panasonic G series and the Samsung NX10 range. I am afraid that those waiting for the return of the good old viewfinder for compact cameras are likely to remain disappointed.



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cokin CREATIVE FILTER SYSTEM

French photographer, Jean Coquin,
invented the concept of creative filter
photography. So everyone could
produce great 'creative images' is
was designed for: Simplicity; Rapidity
of use and Versatility to leave
plenty of room for individual
inspiration and creativity.

The Cokin Creative
Filter System
consists of three
main components:

- Filter holder
- Adapter ring
- Filter

1. Screw the adapter ring onto your lens
2. Slide the filter holder on the adapter ring until it snaps in place. The filter holder is now solidly attached to the lens, yet it can rotate both left and right.
3. Slide the filter into one of the filter holder slots. The one closest to the filter holder housing is the narrowest; it allows the use of round filters with notched edges (polarizer, star filters...). The two central slots are intended for square filters. The outer slot can be used either for an additional filter or for a coupling ring.

What are Cokin filters made from?

CR-39 Organic Glass - originally launched for the vision lens industry, this glass boasts several major features:

1. Extra lightweight
2. Highly resistant to shocks, meaning that photographers, videographers and cameramen can handle the filters in complete confidence and safety
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Thoughts from a wildlife photographer's world



At £429 for the 16GB Wi-Fi version and £699 for the 64GB Wi-Fi and 3G version, the iPad might seem rather expensive for a digital photo frame. It makes the well-respected Sony X1000N Digital Photo Frame seem quite a bargain at £249.

Also, unlike the iPad, the Sony frame has a card reader slot to accept a variety of media for easy, on-the-go image transfer to the 2GB memory. But while simple corrections to images are possible, the frame is primarily designed to display images, which it does well.

The iPad, on the other hand, is capable of performing many more tasks, and while it is unlikely that anything approaching the full version of Photoshop CS5 will ever be compatible with it, I think that Adobe's Photoshop.com Mobile, which is a free iPhone app, or something similar will be updated for use on the iPad at some point in the near future. Meanwhile, the similar PhotoPad is available from Zagg for free.

As the iPad allows an internet connection (via Wi-Fi or 3G), it can be used to view images that are on a website or held on a remote server, so files don't actually need to be stored on the internal memory to be viewed. Plus, virtual network computing (VNC) apps like Mocha VNC Lit and Desktop Connect make it possible to access files from your home computer – useful for impromptu meetings and so on.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

A clever gizmo? No, an indispensable marketing tool



© ANDY ROUSE

my MacBook Pro laptop, but this is heavy and takes a while to show anything, so I eyed the super-sleek iPad with fresh eyes and, after fighting a little with iTunes and iPhoto, managed to upload some of my latest images onto it. Despite the fact they were only 800-pixel-wide proofs, the pictures looked awesome on my new purchase. I was starting to fall in love.

The meeting came and when it was time to show the images everyone crowded round and simply loved it. The iPad was so portable I could pass it round the group and let them zoom in, rotate and generally twiddle with images to their heart's content. I got the job and after the meeting I walked out of the building smiling with my iPad tucked proudly under my arm.

Since then, it accompanies me everywhere as my portable portfolio. It is the ultimate visual business card and impresses everyone in a way that a laptop can never do. I have used it recently to show three local farmers my recent work in order that they would trust me on their land. Similarly, a landowner who has helped me with little owls chose the prints for his wall from the iPad portfolio. Clients have seen it, too, as the iPad shows that my business is forward-looking and up to date. It also looks slick, and when I am competing against large agencies I have to use every trick in the book. I can clearly see how commercial, wedding and portrait photographers can benefit by using the iPad as a beautiful virtual picture frame to show their images to clients.

So, from my early misgivings the iPad has grown to be a vital part of my photography business and I think it definitely has a place as a professional photographer's tool. Of course, it will never replace the laptop for productivity tools such as Photoshop and Photo Mechanic, but sitting on the train to London the other day I wrote two magazine articles without having a hot, heavy laptop burning holes in my trousers.

I use my iPad for many things now, and it has helped to give me some other business ideas. Of course, the iPad is only at the start of its journey and has a long way to go; for one thing, Apple must improve the way that images are transferred onto the hardware – surely wireless or Bluetooth isn't too much trouble? Or maybe you can already and it's just my lack of knowledge that stops me doing it.

But anyway it's so fun to use that I am hooked. Perhaps I'll get a trendy case... or just put it in my new man bag. **AP**

MORE THAN ANGRY BIRDS



I AM NOT a geek and I don't carry a trendy man bag for my lipstick. But I am guilty of buying an iPad on launch day as it looked shiny and new. I didn't really know what I would use it for as I already had an iPhone, but like a lot of people I jumped on the bandwagon and bought one, thinking that two million Americans can't be wrong.

After the first day I found myself struggling. Not with the technology; that is awesome. The screen is great, the battery lasts a long time; the iPad is child's play to use. No, my problem was finding something in my business that could make worthwhile use of it. Few of the apps I wanted were available for the iPad, and the ones that were were frighteningly expensive.

The *Times* newspaper app was one of these: very expensive and it didn't give much in the way of a weekend read. Many apps had clearly been rushed and were slated by most reviewers. About the only useful thing I did that day was download Angry Birds, the very popular app where you catapult exploding birds at pigs – superb, though hardly worth spending £500 on. But then I stopped thinking about what apps could do for me, and instead looked at how I could use the iPad itself for my marketing... and an idea began to form.

A couple of days later I had a meeting arranged with the local wildlife rangers and I was searching for a way of showing them my latest UK images. Normally, I would use

On 21 November, Andy and fellow acclaimed wildlife photographer Laurie Campbell will be hosting the Inner Vision 2010 seminar at the Royal Botanical Gardens in Edinburgh. For more details visit www.andyrouse.co.uk/img/files/innervisions_edinburgh_brochure.pdf

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PHOTO INSIGHT



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

Cathal McNaughton explains why his most challenging assignments aren't always under threat of violence, but rather in capturing someone famous in a unique way – the Queen, in particular

PHOTOGRAPHING famous people is a fairly common assignment when you're a press photographer. It's one that's always a little more daunting than hard news because you're faced with the challenge of finding a way to capture this person in a new and interesting manner that other photographers haven't tried countless times before.

Here in the UK the Queen is perhaps the most difficult celebrity to photograph because her picture has been taken tens of thousands of times, if not more. When I got the call to photograph her attending the official opening of a new lawn tennis association at Roehampton in south-west London, my first thought was how I was going to be able to show the Queen in a situation where you wouldn't normally see her. Official events such as this can be quite stage-managed and leave little opportunity for spontaneity, which makes it tough for photographers to be creative and capture anything beyond the standard handshake.

There were throngs of photographers when I arrived, and sure enough, the event was planned down to the very second. The Queen was standing expressionless while someone else was speaking, and I tried framing her in a number of different compositions but none of them worked. I felt like I'd either seen them all before or they just weren't interesting. Then a thought occurred to me.

It had rained heavily earlier that day and was still lightly drizzling. It suddenly struck me as very odd that all the spectators above her were standing under shelter from the rain looking down while she was left to stand outside with an umbrella. You'd

expect her, of all people, to be upstairs underneath the shelter! It was the complete opposite of how the scene should be.

When I stopped looking at the wider scene through my viewfinder and cut the speakers out of the frame to isolate the Queen, I realised that it looked like she was standing at a bus stop and all these people were watching her.

I like to try to capture something slightly quirky or unusual in my images. I'm always striving to inject some humour into my photography when I can. People as well known as the Queen are photographed on a daily basis, so I think you need an element of humour or quirkiness to help you get something that stands out from the crowd of other images. You want to look for ways to make your image unique.

In pursuit of this, press photographers will often look for famous people pulling a face or placed within a situation they wouldn't normally be seen in, and this morning at Roehampton definitely qualified for the latter. Once I recognised the surreal nature of this scene I knew immediately that I needed to emphasise this and compose my image accordingly. Getting in position to take the picture, however, proved to be another big challenge.

There were 30–40 other photographers there with me that morning, huddled into a pen by police so we couldn't pose a threat to national security. I'm sure everyone at AP is well aware of the suspicion cast on photographers by police, and that scepticism extends even to professionals.

Where we were positioned was perfect for getting the standard shot of an event like this, but the vantage point wasn't going

to work for the picture that I wanted to take. We were all standing in a side-on position, but I could see where I could get the picture I'd visualised if I could only get a more front-on position. Unfortunately, I was blocked in by a barrier.

I decided I could either stand there and shoot something that wasn't very special or I could jump over the barrier, shoot the picture of the day and deal with the consequences. So I jumped the barrier, ran about 15ft (4.5m) and managed to fire off a couple frames before security came and escorted me back to the pen with the other photographers.

At that point it was too late for anyone else to copy what I'd done, as the security team had clocked on to the view that I had seen. And so I managed to get the picture of the day. Later, I filed the image and got lots of calls from reporters wanting to know the story behind the picture because the Queen had never been seen like this before.

I like the fact that the Queen is alone in the bottom right-hand corner. I wanted to show that from where I was, it looked like she was on her own with no one around. To her left were all her aides, but depending on how you crop your picture it can make the picture say a million different things.

I think the picture is also different because the background is a simple pattern of parallel lines. I like clean backgrounds, and I like things to be neat, so I try to keep an eye out for parallel lines or a blank wall to use in these types of images. A solid white or black wall should be used as a backdrop if possible, as you want to eliminate all distractions within your frame. **AP**

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com



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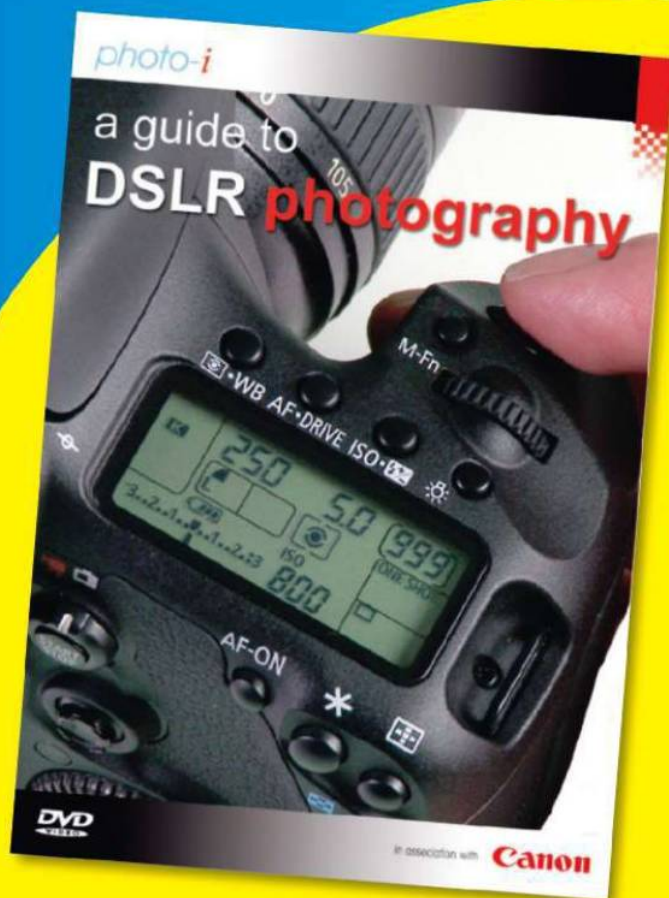
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How to get there

The New Forest is easily accessible from across the UK by road. Major motorway routes include the M20, M26, M25, M3 and M27. When travelling from London or Southampton on the M27, exit at Junction 1 signposted Cadnam and follow the signs to the New Forest. There are excellent rail services linking the New Forest with surrounding towns and cities. Direct trains run to Brockenhurst from London Waterloo, Southampton, Weymouth and Birmingham New Street. Visit www.nationalrail.co.uk. Other train stations in the New Forest include Ashurst, Beaulieu Road, Sway, Hinton Admiral, Lymington, New Milton and Totton.

Where to stay

There is a huge variety of accommodation in the New Forest, from B&Bs to hotels, self-catering cottages and holiday parks. For a comprehensive list visit www.thenewforest.co.uk/accommodation.

Where to eat

With so many places to stop for a bite to eat, it is impossible to name-check one above the rest. For suggestions visit www.touristnetuk.com/so/newforest/food.

Don't miss

There are often guided walks organised by the Forestry Commission that are ideal for finding out about the history, culture and wildlife of the New Forest. On 13 November a ranger will lead a short walk from Linford Bottom car park at 10am until noon, price £4. For more information call 0238 028 6840.

AP's guide to Britain's best photo locations.
This week... **the New Forest**

INSIDER KNOWLEDGE

Mark Bauer

Age 45
Favourite location New Forest, Dorset, including Swanage and Kimmeridge Bay

Favourite photographers Joe Cornish, Charlie Waite
Website www.markbauerphotography.com



SITUATED in the heart of south-west England, the New Forest is a photographic gem. With its variety of landscapes it offers spectacular photographic opportunities at every turn. From wet and dry heathlands cut through with rushing rivers to coniferous and deciduous woodland, valley bogs and streams, there is much to keep even the most demanding photographer occupied. Surrounded by numerous picturesque villages, the New Forest covers much of south-west Hampshire and some of Wiltshire, and is bordered by a 26-mile coastline. A designated Site

of Special Scientific Interest (SSSI), there is a range of wildlife, such as the New Forest ponies and deer, including fallow, roe and red. The New Forest National Park stretches for 140,000 acres and covers much of the same area. There are many walking routes, cycle tracks and bridle paths, making it easy to explore. The New Forest Wildlife Park (formerly the New Forest Otter, Owl and Wildlife Park) at Longdown, near Ashurst, is certainly worth visiting (visit.ottersandowls.co.uk). From golden autumnal colours to frost-tipped foliage in winter, there is always something to photograph.



Purple haze Canon EOS-1Ds Mark II, 24-105mm, 1/4sec at f/11, ISO 100, ND grad, tripod



Rockford Common is a great photographic location because it offers an impressive view of the surrounding valley looking towards Mockbeggar in the west of the New Forest. There is a bridle path that trundles through the landscape and provides a great natural lead-in line. In some ways it is an easy landscape to photograph because there are many interesting elements you can use in your composition, such as a colourful and textured foreground or misty horizons. I took this shot in late July/early August, just as the heather was

starting to appear. The peak heather season is around mid- to late August, and during this time large areas of the New Forest are covered in a sea of purple. Heather is widespread across areas of heathland. You could also try Picket Plain not far from Ringwood. I used a 2-stop ND grad to stop the sky from burning out and took a meter reading from the foreground on which to base my exposure. On cloudy days, shooting in the wooded areas is a good option because the light is diffused, but when the conditions are right photographing the heathland can lead to some fantastic atmospheric shots.

Spring mist

Canon EOS 5D, 70-200mm, 4secs at f/16, ISO 100



This was taken in Holmsley, just off the A35, looking down towards Burley in the south-western corner of the New Forest National Park. With these slightly higher viewpoints you can get a good sense of where things are in relation to each other. There are certain spots in the New Forest that get very misty at different times of the year and Holmsley is one of them. When photographing misty scenes, you have to be careful not to underexpose. I look at my histogram and use exposure compensation if I need to. If I'm planning a shoot, I keep an eye on the weather forecast the night before. A clear night often means there is a chance of mist the following morning. On this occasion I was lucky, as mist had descended in the valley below. In terms of composition, I was looking for things that would break through the mist. You can just see the tops of trees poking through.

Autumn leaves

Pentax 6x7, 45mm, f/22, Fujichrome Velvia 50, ND grad, tripod



I took this image at Millyford Green, near Lyndhurst, one of the main towns in the New Forest. I wanted a shot that encompassed the look and feel of autumn in the forest. When I spotted the backlit leaves hanging over the path I knew there was a shot to be had. The leaves provide a natural frame in the scene and complement the winding road as it curves away into the distance. The mid-morning light illuminates the coloured leaves, which echo the oranges, reds and browns at the side of the road. With my tripod fully extended, I used a wideangle lens and got as close to the leaves as I could. I framed my shot so the leaves covered the brightest parts of the sky, which helped to prevent burning out detail.

Log on ice

Pentax 6x7, 45mm, f/22, Fujichrome Velvia 50, ND grad



In Mogshade Hill near Bolderwood, there is an area of water that is quite photogenic. I took this image in early January, and I thought the trees stripped bare and the glistening lake would make a strong composition. It had been clear and frosty the night before, and when I went to the location the following morning I stumbled across a frozen log resting on the ice, which provided a perfect lead-in line. There are a few ponds in the New Forest where you can see reflections and these are great for making compositions look dynamic. I used the reflections of the silhouetted trees to create balance within the scene. With reflections it is important to keep the foreground as 'clean' as possible to avoid a messy-looking composition.

INSIDER KNOWLEDGE
Less than half the New Forest is actually woodland, despite its name

Lone tree

Canon EOS 5D, 16-35mm, 1/4sec at f/16, ISO 100, polariser, ND grad, tripod



I took this image at Strodgemoor Bottom near Burley in August, shortly after sunrise. If there is broken cloud at sunrise or sunset it can create fantastic colours in the sky, which in turn provides great reflections and doubles the impact of the composition – providing the conditions are right. I was fortunate that there was a dynamic sky, reflected clearly in the still water. The drama in this image comes from the rushing sky and its reflection. I used a polariser to reduce the glare on the surface of the water and enhance the reflections, but was careful not to over-polarise and kill the reflections completely. I often look for texture to incorporate into my images and here the textured sky balances with the reflections in the lower half of the frame. I wanted to capture a pure reflection without any distracting blades of grass or reeds.

Trees in silhouette

Canon EOS 5D Mark II, 17-40mm, 8secs at f/16, ISO 100, ND grad, tripod



This is the same pond as in 'Log on ice', but taken in early November. In this image I decided to place the horizon in the middle of the frame. I went for a 50-50 split because there wasn't any interesting foreground detail and not much happening in the sky apart from a few traces of colour. I placed the leafless tree a third of the way into the picture on the left-hand side and afterwards cropped the image to make a 3:1 rather than 3:2 ratio. I used a 4-stop ND grad to increase the exposure time, which helped smooth out the ripples in the water. Shooting into the light to create silhouettes can be an effective approach especially if you explore a low shooting angle that makes the silhouetted subjects stand out in the frame. There are often interestingly shaped trees to be found if you look out for them that can create a stark, slightly graphic feel.

Summer heather

Canon EOS 5D, 17-40mm, 2secs at f/16, ISO 100, ND grad, tripod



This was taken at Rockford Common during late summer. The heather at Rockford is spectacular if you're there at the right time of year. I'm slightly higher up than where I was for the image 'Purple haze' (see page 23) and using a lower shooting angle. In terms of composition, I've taken a different approach to the other shot. The sky is clear and the mist is less apparent, and I have chosen to shoot vertically rather than horizontally. While the foreground plays a key role in both images, here it occupies almost two-thirds of the frame. There is also a clear focal point. The subject of the composition may be the tree, but the colourful foreground is instrumental in sweeping the eye towards it. Shooting at the widest end of my 17-40mm lens enabled me to emphasise the foreground, which is an important subject in its own right.

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Journey of isolation

Klavdij Sluban's moody images of his travels along the Trans-Siberian Railway won the European Publisher's Award in 2009. He tells **Jeff Meyer** about his minimalist ethos and how he often doesn't eat or talk when taking pictures

'EITHER you expect people to give you work or you create the work that you wish to do,' says Klavdij Sluban, straight off in the conversation when asked why he made this collection of images of his travels. The Paris-based photographer of Slovenian origin has many strong opinions about photography, and to the casual observer he may sound like a curmudgeon, dismissive of most commercial work, but in reality Klavdij (whose name is pronounced 'Kludy') simply believes that an image should have integrity.

Most photojournalism, for instance, prides itself on efficiency, he says. The restrictions of the news format mean there's no time to lose yourself in a subject and feel it on a deeper level. Meanwhile, travel photography, which is the closest genre one might say that Klavdij's images from the Trans-Siberian Railway belong to, is

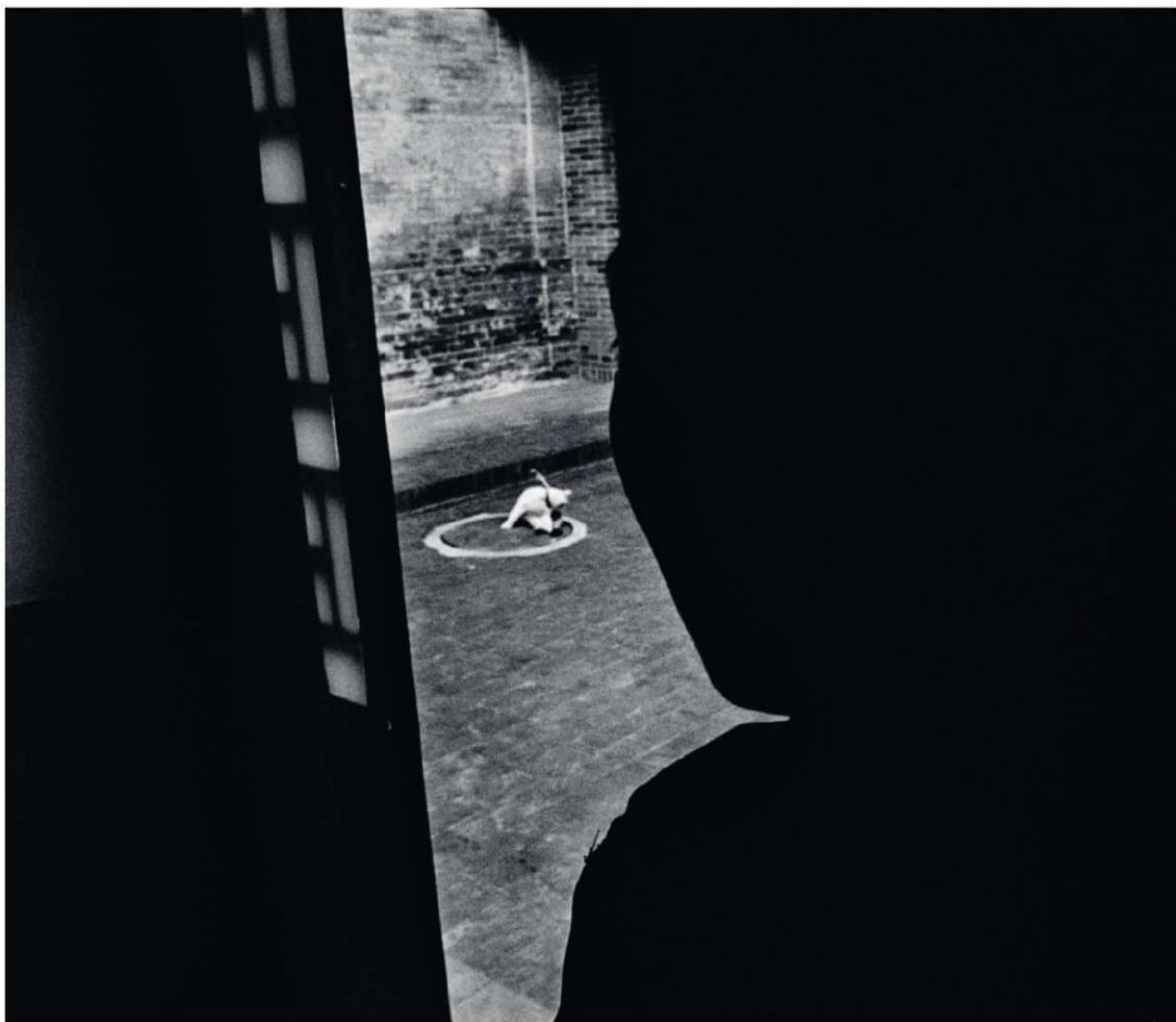
inherently flawed. 'Travel photography is a way of depicting a place in a way that it isn't,' he says. 'Reality and truth are very different. Rather than a portrait of a place, my pictures instead are a portrait of myself going through this place at that time.'

Klavdij just wants honesty. There is no escaping the photographer's presence in every image, he says. By the very freedom of composing a picture to look a certain way, the photographer is inserting himself into the scene. Yet rather than deny this subjectivity, Klavdij believes it should be embraced.

'It's important to be present,' he says. 'You are totally involved physically, emotionally and intellectually in the picture. There is no reason for me being in these different places unless I'm fully present in the picture.' Then again, he adds, 'Nobody is crazy enough to give me an assignment to shoot images like this!'



China-Mongolia border,
Trans-Siberian Railway, 2007



'Mine is a long story of migration, and I carry that within myself. Everyone has their



Klavdij's images of his travels from Paris to Beijing on the Trans-Siberian Railway were his own undertaking, which he made over the course of ten trips, beginning in 2001. That first year he ventured to the Baltic Sea and decided the next time he would go even further east, eschewing the popular Moscow-Vladivostok-Beijing route in favour of the road less travelled via Mongolia. The resulting volume, *East to East*, published by Dewi Lewis earlier this year, is Klavdij's search for harmony between these journeys.

Each trip lasted about a week, which he would sometimes extend by accepting commissions and participating in exhibitions

with Chinese museums along the way. 'These were the pretext to keep on working along that route without anyone telling me what to bring back,' he says. But ultimately these assignments would end with museums complaining that his pictures were 'too black'.

'That's OK,' says Klavdij. 'I don't do it for them. I only do what I choose to do.' He is very confident and forthright in his opinions, but this comes not from ego or bravado but from intense introspection. One senses that Klavdij knows himself better than most people really know themselves.

Isolation is a dominant theme in his work, from subject and style – even in how he

takes his pictures. The world Klavdij inhabits when he works (although he hates to use the term work, as 'working is something you do for money,' he says, 'and I don't have time to make money') is a very personal one. He retreats inward, not talking for days, sometimes weeks. His earlier ventures teaching photography to youth offenders in prisons in France, the former Yugoslavia, the former Soviet Republics and elsewhere throughout Eastern Europe used the isolation theme in a more literal form, while projects like *East to East* follow his own solitude in these locations.

'This is how I feel even now. I'm isolated,' he says. 'My ancestors travelled to France

Pingyao, China, 2003



own story like this, which gives them a different perception of the world'

or wherever they could find work to nourish their family. Mine is a long story of migration, and I carry that within myself. Everyone has their own story like this, which gives them a different perception of the world, and this is what I hope to capture in my images. Only when you dig within yourself can you justify the art you produce. I don't believe there's any true creation without doing it with your gut and sharing with people what you feel inside.'

Klavdij travels alone. 'More like a monk than someone going out to a party,' he points out. When Klavdij travels he admits he not only stops talking, but ceases to eat as well, feasting only every four or five days.

'I won't call it fasting because that has too many religious connotations. I like to think of it as when a dog shakes itself. That's closer to how I feel. By not eating or talking I'm shaking off all our superficial layers and pursuing an inner state of perceiving. I like the mystery of not knowing what I shall find underneath. It can be anything. If I find naked chicks and sports cars, great – I'll photograph that. But apparently that's not the case!'

Klavdij's travel bag weighs just 5kg and contains one pair of socks, one pair of boxer shorts, one pair of trousers, one shirt, 80 rolls of film, his Leica camera and a 28mm wideangle lens. 'Once you are aware of what

you need, there's no point having anything extra,' he says. 'When I travelled the first time for photography I knew exactly what I needed – which is what I need now.'

Frills only distract from the art of creation, he says. 'Sometimes a museum I'm exhibiting at will put me up in a 27-star hotel, but I don't sleep any better in them. My schedule is such that I'm outside at 5am, which means I miss the fancy breakfast. And I'm back at 8pm, most of the time falling asleep fully dressed because I'm so tired. Whether you sleep from 9pm to 4am in a five-star hotel in Beijing or the same hours in a s****y Serbian hotel with sheep

Top right:
Mongolia,
Trans-Siberian
Railway, 2008

Above right:
Kaliningrad,
Russia, 2003





Above: Men playing a game, China, 2005

Right: Poland, 2005

Far right: China, 2005



outside your window it is no different.'

So keen is Klavdij to shake off what he sees as the superficialities of life that he has even put black tape over the Leica name on his camera so people don't take him seriously as a photographer.

'I want to look like the average person,' he says. And because he knows his camera and lens inside out, Klavdij is able to shoot from the hip a lot and get closer to his subjects than he might otherwise be able to do.

'I love working with wideangles, but the problem is if you use a 28mm in wideangle situations you'll only have images with that wideangle effect,' he says. 'I like to use the wideangle lens to play with lines and give a different perception of space. Yes, the lens

is wide, but at the same time you've got to be present within your scene. You can easily be too far away with a 28mm, but if you get up close to who or what you're photographing it seems more natural.

'My lens is very old and only opens at f/2.8. Because of this it's not very sharp, but I don't mind this. The new ones are way too sharp. Mine is too abrupt in how it goes from one tonal density to another, but I think it makes the images more voluptuous. I shoot almost exclusively in autumn because I find the conditions much richer than in summer when the light is flat, the mosquitoes are biting and hordes of tourists are about. In these conditions my lens struggles with

the light and gives me this dark result. But I like that it's a difficult lens to use – you can never tell ahead of time how a photograph will look.'

Klavdij thrives on the element of surprise. Shooting from the hip, many images are grab shots for which he has guessed the exposure and focus, and he's not entirely sure what he's captured until he sees his contact sheets weeks later. The only thing he is aware of when taking a picture is what's outside of the frame.

Despite not trying for effects and relying on chance, a hallmark of Klavdij's images is a hint at what lies beyond the photographer's field of vision. Hands playing draughts or gripping the handlebars of

East to East is published by Dewi Lewis, price £25, ISBN 978-1-904587-84-2. To see more of Klavdij's images, visit his website at www.sluban.com.



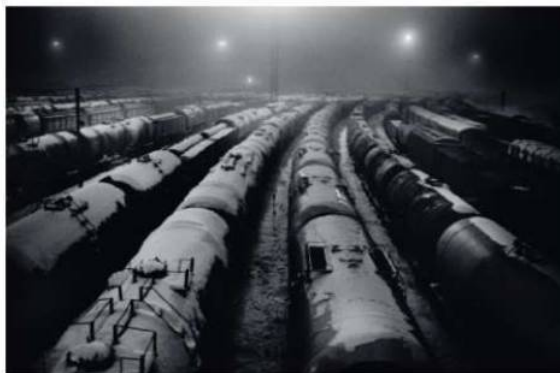
Top left: Woman through a foggy window, Latvia, 2002

Top right: Woman at a counter, Moscow, 2005

Bottom left: Snow on the train window, Poland, 2005

Middle right: Kaliningrad, Russia, 2004

Bottom right: Children playing along the Trans-Siberian Railway line, Russia, 2005



a bicycle suggest other life exists within Klavdij's sparse, minimalist compositions. This is part of the DNA that links *East to East* together, and discovering this unity in his work is why the picture-selection stage is very important to Klavdij.

'My work on the contact sheet is just as important as the time spent photographing,' he says. 'The art of photography really is in deleting and throwing things away. When you choose to take a picture you put aside so many other possibilities. Then you come back with so many photographs and only choose a few for your body of work. When you are lucky enough to be interviewed by *Amateur Photographer* about this body of work, only five or ten of these photos will

likely be published. So a good photographer has an overload of trash and can eliminate his work successfully. A good photographer knows what he can cut. You'd be surprised how many things you can live without. When I'm wrong, though, that comes back to haunt me.

'I prefer working for ten years and showing only 80 photos at the end of it rather than showing 3,000 photos a day on my website. Fewer, more personal photos will stay with people longer. That's why when I do my selections I keep only the ones where I think I or the viewers may miss something at first glance and then find more meaning in them over time.

'At the same time, I never know when

I come back from my travels what I have actually seen. Maybe this is the beginning of the difference between a photojournalist, who has to bring back something that everyone expects him or her to bring back, and me. I never know. I work a lot on my selections and carry around my contact sheets wherever I go. I spend a lot of time editing them. I can't help but feel sorry for photographers from Getty and all these other agencies, which have a filter that automatically selects their photos for them. If it's blurry, it's eliminated. If it's anything out of the ordinary, it's eliminated. To me that's the end of creation. The moment you start practising a few tricks, you become uninterested in creation. **AP**



Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Dovima with Elephants

Richard Avedon's image became one of the most famous fashion photographs of the 20th century, writes **David Clark**

Left: 'Dovima with Elephants, evening dress by Dior, Cirque d'hiver, Paris, August 1955'

Below: Richard Avedon self-portrait, taken in New York, c1963

IN AUGUST 1955, Richard Avedon set up an ambitious fashion shoot that was intended to showcase new work by French fashion designer Christian Dior. Avedon had a reputation for shooting his fashion work on location, but this setting was more unusual than most – inside the famous Cirque d'hiver in Paris.

When it took place, New York-born Avedon was 32 and had been a professional photographer for ten years. He had been recruited to work as a staff photographer for *Harper's Bazaar* in 1945, soon after completing his military service, by the influential art director Alexey Brodovitch. Avedon, with his enthusiasm, inventiveness and instinctive visual flair, soon established himself as a significant new voice in fashion photography.

Although most conventional fashion images after the Second World War were shot in the studio, Avedon often created his images outside, posing his models in streets, cafés and casinos. Influenced by the Hungarian photographer Martin Munkacsy, he rejected conventional static poses and instead pictured the models in motion and using expressive gestures.

The model chosen for the Cirque d'hiver shoot was known as Dovima. Her real name was Dorothy Virginia Margaret Juba, but she created her professional name from the first two letters in her three given names. Tall



© RICHARD AVEDON FOUNDATION

and slender, Dovima epitomised 1950s style and was said to be one of the highest-paid models of the period.

She and Avedon often worked together and Dovima later commented that the two of them 'became like mental Siamese twins, with me knowing what he wanted before he explained it. He asked me to do extraordinary things, but I always knew I was going to be part of a great picture.' For this particular *Harper's Bazaar* shoot, Dovima was asked to pose close to four circus elephants.

The shoot took place on a hot summer's day. Avedon later recalled that when he entered the area where the elephants were kept, he saw that the animals were beautifully lit by natural light. 'I saw the elephants under an enormous skylight and in a second I knew... there was the potential here for a kind of dream image.'

In the most famous image from the shoot, Dovima is shown in an ankle-length black evening gown with a white sash. It was the first dress designed for Dior by his 19-year-old assistant, Yves Saint-Laurent. Although the elephants each had one foot chained to the floor, they were still potentially dangerous and Dovima had to hold her nerve as they moved restlessly behind her. She is shown striking a graceful, narcissistic pose, her eyes almost closed, with one hand resting on an elephant's trunk.

The picture has become iconic



for a number of reasons. First, its almost surreal juxtaposition of the model and elephants is visually arresting and unexpected, combining fantasy and reality. Second, it is beautifully lit and elegantly posed. Finally, the picture represents a contrast of opposites: youth and age, strength and frailty, grace and awkwardness, freedom and captivity. The picture's rich combination of qualities elevates it beyond the standard fashion image and into the realm of high art.

Avedon's photograph was considered revolutionary when first published in *Harper's Bazaar* in September 1955. It was shown as part of a 14-page report on the latest Paris fashions, together with another picture of Dovima posing with the elephants. In the second picture, she was in a white dress with long black gloves. This latter image, however, lacks the impact of the first and is rarely printed; Avedon stated that the negative of this image 'disappeared mysteriously.'

Avedon went on to become one of America's most celebrated and influential photographers, particularly for his fashion and portraiture, and was still creating new work up to his death at the age of 81 in 2004. Dovima, however, was less fortunate. After her modelling career ended she appeared in a few minor film roles before ending her working life employed as a pizza restaurant hostess. She died in 1990, aged

62. 'She was the last of the great elegant, aristocratic beauties,' said Avedon, 'the most remarkable and unconventional beauty of her time.'

'Dovima with Elephants' is widely regarded as one of the most iconic fashion photograph of the 20th century. Avedon recognised its importance and displayed a large print of the image in the entrance to his studio for more than 20 years. He nevertheless remained unsatisfied with it. 'I look at that picture to this day and I don't know why I didn't have the sash blowing out to the left, to complete the line of the picture,' he said late in life. 'The picture will always be a failure to me because that sash isn't out there.' **AP**

BOOKS AND WEBSITES

Books: *Avedon Fashion 1944-2000* (published by Abrams) offers a selection of Avedon's best fashion photography, while *Performance: Richard Avedon* (Abrams) contains more than 200 of his portraits of stars in the performing arts.

Websites: The Richard Avedon Foundation website, www.richardavedon.com, contains a selection of Avedon's portraiture, fashion and reportage work, plus biographical material. An interesting TV documentary on Avedon's work, *Darkness and Light*, can be seen on www.youtube.com.

'Marilyn Monroe, Actress, New York City, 6 May 1957'

● A collection of more than 60 prints from The Richard Avedon Foundation will be auctioned at Christie's in Paris on November 20. A print of 'Dovima with Elephants' is expected to fetch £350,000-£500,000. A vintage print of the Marilyn Monroe image shown above will also be among those on sale.

Events of 1955

5 April

Sir Winston Churchill resigns as Prime Minister of the United Kingdom, due to ill health. He is succeeded by Anthony Eden

18 April

Theoretical physicist Albert Einstein dies in New Jersey, aged 76

5 May

West Germany is declared a sovereign country and becomes a member of NATO

14 May

The mutual defence treaty known as the Warsaw Pact is signed by eight Communist Bloc countries

13 July

Ruth Ellis, aged 28, is hanged for murdering her lover, David Blakely. She was the last woman to be executed in the UK

24 September

American President Dwight D Eisenhower suffers a heart attack while on holiday in Denver, Colorado

30 September

American actor James Dean is killed when his sports car is involved in a head-on collision with another vehicle in Cholame, California

1 December

Seamstress Rosa Parks is arrested for refusing to give up her seat on a bus to a white person. Her action leads to the Montgomery Bus Boycott and the founding of the Civil Rights Movement in the US

'I look at that picture to this day and I don't know why I didn't have the sash blowing out to the left... The picture will always be a failure to me because that sash isn't out there'

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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Humber Bridge Peter Fenech

Canon EOS 450D, 18-55mm,
1/100sec at f/22, ISO 400

THIS IS a very grand picture of a very grand structure. I like the way Peter has selected just a section of the Humber Bridge to demonstrate graphic characteristics that might not show so well when the bridge is captured as a whole. The sidelighting has worked wonders to create a keyline along the side of the pipework, which really emphasises the tubular properties. It's a great exposure, too, giving us a dark and mysterious bridge while retaining plenty of detail in the sky.

You may have noticed, however, that Peter has broken the golden rule of architectural photography – which is, you have to get the building straight in the frame. This bridge is leaning over to the left, but luckily I was on hand to rotate the image a few degrees to



the right and rescue the day. While I was about it I took the opportunity to add a faint blue/cyan tint to the midtones. This adds a touch of coolness to the metal, which I think

works nicely, if subtly. I'm a forgiving type and I think Peter has done well to make the shot in the first place, so I'm awarding it my picture of the week.

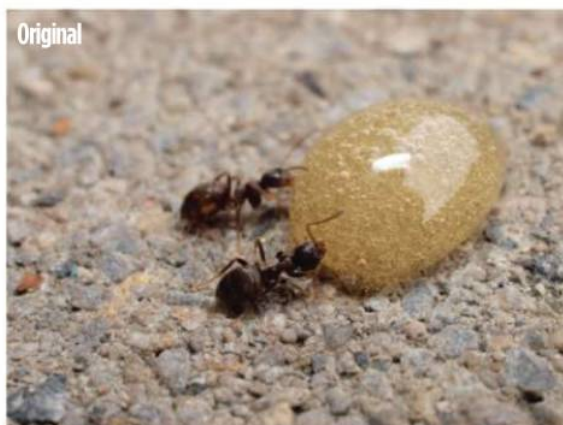
WIN

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*UK residents only

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life

SEE YOUR
PICTURES
IN PRINT

Original



Edited

Ants Barbara Wong

Olympus E-420, 35mm, 1/13sec at f/16, ISO 100

MAYBE it sounds crazy to say, but I'll risk it anyway: you need to know what it is you are taking a picture of to make that picture work. Yes, your picture taking and editing rely on a conscious effort to think about what you are doing. Crazy? No. In fact, not thinking hard enough and not having a clear idea of what the picture is about is the greatest failing of most photographers.

Barbara has sent me a selection of macro shots, the most eye-catching of which is this feasting ant. Barbara placed the drop of honey to attract the ants, and then photographed them. My first question to myself was, 'What is the picture of?' The second was, 'What should it be of?'

Barbara's shot is of a pair of ants eating honey, but as such it falls down slightly because the second ant is pretty out of focus. Also, the whole subject area is too

small in the frame. Had Barbara decided instead to take a picture of an ant eating honey, with another ant in the background, her concentration on the subject may have urged her to move in a little more – or to crop the image as I have done here.

The difference between her version and mine is that mine is of one ant with some background detail, while hers is of a pair of ants. All I have done is cropped in and changed the orientation of the frame to emphasise one ant over the other. We now have a more defined difference between subject and background – that second ant being part of the background – while before there wasn't enough direction from the photographer regarding the main subject.

I've also added a little contrast, and used the Burn tool to darken the shadow areas around the edges of the frame – again, to

concentrate attention on the subject. I also used the Dodge tool on the highlight tones of the ant to bring out the detail, and I cloned out the distracting white reflection on the honey. A little warming up of the colours, and a tad more saturation, finished the job ready for a pass of sharpening.

Barbara did all the work, of course, but the crop has completely altered the presentation of what she saw and recorded, and I think it has given the picture a stronger meaning.

TOP TIP

Make sure you've got a strong subject in your picture for your viewers to focus on. It is this, not the background build-up elements, that makes the picture interesting



Original



Edited

Isolated section



Sunset Joanna Sword

Canon EOS 400D, 55-250mm, 1/320sec at f/6.3, ISO 100

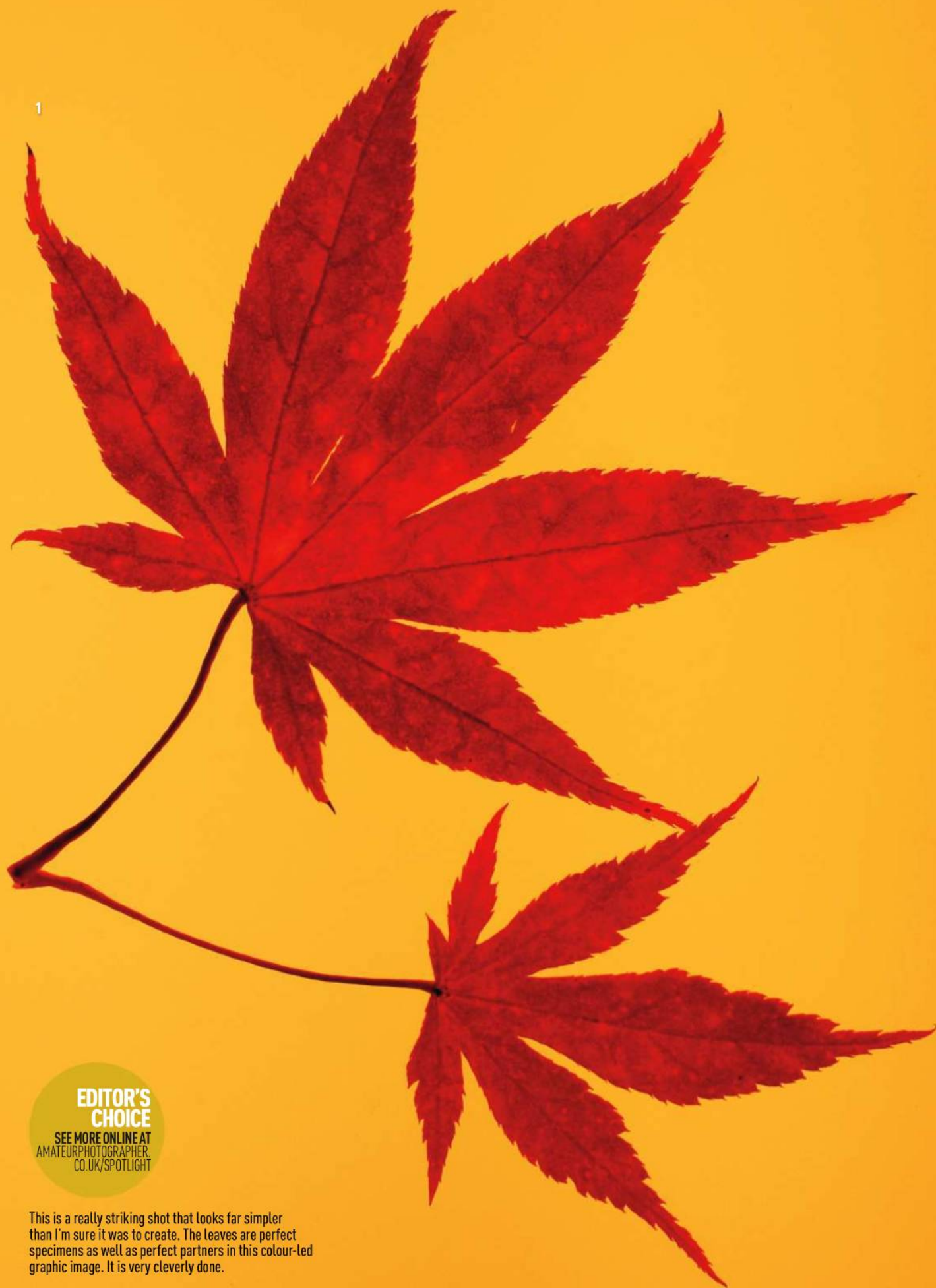
IF YOU weren't sure what lens flare is, or what is meant by 'internal reflections', prepare to be enlightened. This full-sun picture sent in by Joanna is one of the best demonstrations I have seen for some time. As the sun is shining directly into her 55-250mm lens, and is extremely bright compared to its surroundings, we have a perfect secondary image reflected either from one of the glass surfaces within the lens

construction, or from the mirror-like surface of the camera's sensor. It is an interesting effect, but it rather spoils the scene.

When we look towards the sun we see flare, so for me any inclusion of flare does not automatically mark a picture down. Here, though, the sharpness of the secondary image is out of place so I've removed it. I've also cropped the expanse of orange sky so the composition is more in tune with the

shape of the scene. I love the layers of the hills heading off into the distance, and a tiny contrast boost has emphasised the effect.

The camera Joanna used has not been able to represent the number of tones in the sky as that peachy colour fades from bright to midtone, so there is quite a lot of banding. I've isolated a section (right) so you can see the effect. Working from a raw file will help avoid this JPEG compression artefact.

**EDITOR'S
CHOICE**

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This is a really striking shot that looks far simpler than I'm sure it was to create. The leaves are perfect specimens as well as perfect partners in this colour-led graphic image. It is very cleverly done.

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight



Jack Watson Inverness

Jack has been taking pictures since he was a child, and studied photography from 1999-2003. He has since quit his part-time job to concentrate on photography. Jack's main interest is photographing landscapes in and around the Scottish Highlands. 'I love to be out and about in the open air,' says Jack. 'You can wait for the perfect light for hours, but when it breaks through it's worth it.' To see more of Jack's images visit www.jackwatsonphotography.co.uk.

Leaves

1 Jack placed these Japanese maple leaves on a lightbox and underexposed the shot to capture the detail in the leaves
Sony Alpha 100, 35-80mm, 1/500sec at f/4.5, ISO 100

Tree in golden light

2 In this image taken at Loch Duntelchaig, Inverness, golden light accentuates the shape of the tree
Sony Alpha 100, 35-80mm, 1/60sec at f/10, ISO 100



Swan

3 Jack converted this image to black & white and darkened the background during post-processing to make the swan stand out
Sony Alpha 100, 80-200mm, 1/100sec at f/5.6, ISO 200

Peacock butterfly

4 Colour and light collide in this classic butterfly image
Sony Alpha 100, 100mm macro, 1/320sec at f/5.6, ISO 100



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PLUS...



The **Editor's Choice** wins a **Kata DR-467i Digital Rucksack** worth **£99.95**

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

Mike Harvey-Penton East Sussex

Mike's images have been featured in *Reader Spotlight* several times. Now 67, Mike has been taking pictures since 1948. 'I loved the idea of capturing images for posterity and I still do,' he says. His favourite subject is landscapes and he enjoys photographing in and around Sussex.



Road at twilight

1 Mike captures this empty street in Eastbourne just as the last hint of light disappears in the sky
Nikon D700, 105mm, 1/800sec at f/8, ISO 400

Newhaven quay

2 These well-lit trawlers look striking and atmospheric against the grey-blue background
Nikon D700, 14-24mm, 1/40sec at f/4.5, ISO 6400



3



Newhaven waterfront

3 Natural and artificial light combine to create a tranquil atmosphere in Mike's image of Newhaven at dusk

Nikon D700, 14-24mm, 1/30sec at f/5.6, ISO 3200

Newhaven ferry

4 Foreground boats balance with the brightly lit ferry in the background

Nikon D700, 14-24mm, 1/40sec at f/5.6, ISO 3200

4





Weevils

1 Michael makes his focal point clear by focusing on the lower insect's eyes and allowing the focus to drop off elsewhere

Canon EOS 40D,
100mm, 1/100sec
at f/11, ISO 100

Wasp

2 A tight crop concentrates attention on the wasp's head as it feeds

Canon EOS 400D,
60mm, 1/200sec
at f/11, ISO 200,
ringflash unit

Dung fly

3 Michael adjusted the leaf until it was on the same focal plane as the dung fly

Canon EOS 40D,
1/100sec at f/11, ISO
100, ringflash unit

Michael Carroll County Laois, Ireland

Michael, 51, has been interested in photography for many years. 'My favourite subjects include insects and nature in general,' says Michael. 'I am fascinated by creatures that are less visible to the human eye. The colours and shapes when viewed through a macro lens have to be seen to be believed. I try to get down to the insect's-eye level where possible and take most of my shots early in the morning or late in the evening when the insects are less active.' To see more images by Michael visit www.carmike.eu.



AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Colour Confidence PChOOD Monitor Hood Pro £69.95

www.colourconfidence.com

MONITOR hoods shield light from a monitor screen, which is particularly useful for viewing and retouching images using photo-editing software. As well as optimising work conditions, the shielding of the light allows the monitor to be operated more efficiently, reducing power consumption and possibly extending the unit's lifespan.

The Colour Confidence PChOOD monitor hood is simple to assemble by slotting the five sections together. The middle section on the top can be adjusted to suit monitors sized 15–26in and it also has a removable access cover for a calibration device.

I found the sections to be rigid and slot solidly onto the monitor, without the need for further fixing, although the side inner ridges do obstruct any buttons on the front side edges of the unit. A black velvet inner layer reduces reflections while the external layer repels dust. The PChOOD offers good value when compared with some brand-specific hoods, but is still quite pricey for a monitor hood. **Tim Coleman**

Amateur Photographer
A rigid, secure and adjustable monitor hood



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Litepanels MicroPro Hybrid £399.99

www.lite-panels.co.uk or call 01293 583 300

LITEPANELS manufactures several versions of continuous LED light panels, primarily used for filmmaking. The MicroPro LED light is a small, lightweight softlight, which outputs an impressively bright and colour-correct light, while being extremely portable. It can attach to the hotshoe of a camera or be used handheld. Filters are included to balance the colour of the MicroPro's light with various lighting, such as tungsten. The softlight, which can be dimmed, brings out detail in areas of shadow from overcast or bright light. I find this especially useful for revealing detail in the eyes, making this unit ideal for the wedding and portrait photographer.

The new MicroPro Hybrid version offers a bit extra for the photographer, because not only does it provide a softlight, but also flash capability, giving a 400% brighter burst of light. While having a flash adds a little extra to what is already a very bright continuous light, it is a fixed output so any adjustments for exposure will need to be made in-camera. Personally, I would like to see an adjustable output.

The unit can be used for off-camera light and flash, which is useful, but a longer-reach cable for the flash – instead of the 190mm (approx) cable provided – would be less limiting. That said, this is an excellent product, if the price tag does not put you off. **Tim Coleman**



Amateur Photographer
High-quality LED light ideal for both HD video and photography



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D3100

At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.

AP 30 October

Canon PowerShot G12

The high-end G12 keeps the same 10MP sensor as the G11, but adds a new Hybrid IS system and HD movie mode. We try it out

AP 6 November

Nikon D7000

Nikon's new 16.2-million-pixel camera is designed to appeal to enthusiast photographers. We put it to the test.

AP 13 November

Panasonic Lumix DMC-GH2

Panasonic's new Micro Four Thirds camera features an improved contrast-detection AF system, but how much faster is it?

AP 20 November

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP November

GALLERY COMPETITION

WIN £500 WORTH OF PHOTO EQUIPMENT AND
SUPPORT NEWCASTLE UNIVERSITY'S CAMPAIGN
TO CHANGE THE PERCEPTIONS OF AGEING.

For your chance to win and have your image displayed at the Great North Museum's Coming of Age exhibition, enter our competition to help change negative perceptions of ageing



Newcastle University is at the leading edge of research into ageing. The University is looking for images that bring fresh insight into an essential aspect of life: age and the ageing process. Entrants should not see ageing as meaning just 'the elderly', but rather the journey we all go through from birth to old age, a continuous process that affects us all.

The *Amateur Photographer* winner will receive £500 worth of photographic equipment and have their image displayed at the Great North Museum's Coming of Age exhibition, which takes place from 8 January to 4 March 2011.

In addition, along with four other winners from linked competitions across the UK, the AP winner will automatically be judged in an overall grand prize competition where there is a one-in-five chance of winning an additional £500 cash prize.

All you have to do to enter the competition is email your pictures to *Amateur Photographer* at **ChangingAgeAP@ipcmedia.com** ensuring 'CHANGING AGE' is included in the subject line. Please include your name, address and a contact number so we can contact you should your photo be selected. The closing date is midnight 31 October 2010.

Good luck and we can't wait to see how you interpret the brief!

For more information and to view the galleries please visit www.amateurphotographer.co.uk
For more information about the campaign go to www.ncl.ac.uk/about/changingage.

By entering, you could be helping to raise awareness of the Newcastle University Changing Age Campaign.
All photos entered (including those that don't win) could be chosen to help promote this fantastic campaign, set up by the Institute for Ageing and Health at Newcastle University.



NOTES & RULES

For the 2009/10 academic year, 'ageing and health' was the societal challenge theme for the University. Societal Challenge Themes: as part of the University's commitment to excellence with impact, it groups a significant part of its research under institutional challenge themes that address key societal issues. The societal theme for 2009/10 was 'ageing and health'. The theme for 2010/11 is 'sustainability'. The judging panel will be made up of Newcastle University representatives and *Amateur Photographer* editorial staff. The judges' decision is final and no correspondence will be entered into. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC or Newcastle University has reason to believe your entry is not your own work or otherwise breaches this rule, then your photos will NOT be considered. Photos must not previously have been published in a national UK photography magazine. Copyright of all entries remains with the photographer, but IPC, Newcastle University and their specified media partners in this competition reserve the right to use, publish and republish entries in connection with the competition, without payment. By entering this competition you grant permission to IPC and Newcastle University and their specified media partners to reproduce your photos in electronic form and hard copy including for display at an exhibition. In IPC's *Amateur Photographer* magazine and on *Amateur Photographer* and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively should they be selected to promote the competition. You grant IPC and Newcastle University the right to use your name and town or city of residence for the sole purpose of identifying you as a winner or runner-up of the Changing Ageing competition. Minimum quality of images: entrants may submit three photographs as a JPEG, preferably sRGB, at least 2,700 pixels along its longest dimension. If submitting a digital file via email, the file name of your image must be your first and surnames, the subject line of your email message must state the round name and your name once again and the body copy of your email must include your name, postal address and daytime telephone number. Entrants may submit as many entries as they want in any and all theme categories by the closing date of midnight, Sunday 31 October 2010. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income as £5,000 annually from photography. Employees of IPC Media and Newcastle University, and their families, may not enter this competition. Prizes are as stated and no cash or other alternatives can be offered. By submitting photos you are accepting these rules. Newcastle University shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts (limited to £100,000). Unfortunately, photographs in any format cannot be returned. All the above criteria together with instructions about how to enter can be found on the *Amateur Photographer* and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively. By entering this competition you grant permission to IPC and Newcastle University and their specified media partners to reproduce your photos in electronic form and hard copy, including for display at an exhibition, in IPC's *Amateur Photographer* magazine and on *Amateur Photographer* and Newcastle University websites: www.amateurphotographer.co.uk and www.ncl.ac.uk respectively. Newcastle University may want to use your images in not-for-profit Newcastle University publications including brochures and leaflets to help promote the Changing Age Campaign. Should images be selected, your permission will be sought although no payment will be offered.



Canon EOS 60D

Canon's latest DSLR features more than just a new sensor. An articulated screen and significant changes to the handling could make the **EOS 60D** Canon's best-ever enthusiast DSLR



Richard Sibley
Technical writer

WITH both the cameras either side of the Canon EOS 50D featuring 18-million-pixel APS-C sensors, it was only a matter of time before it was replaced. So it came as no surprise when, in August this year, Canon announced that, after two years' service, the EOS 50D was going to be discontinued in favour of the new EOS 60D.

However, while the new camera is a direct replacement for the EOS 50D, the introduction of the 18-million-pixel EOS 7D has seen a slight shift in the position of the 'double-digit' camera within the EOS range.

No longer is the double-digit EOS the last step before professional DSLRs are reached. That position is now occupied by the EOS 7D and EOS 5D Mark II. This repositioning means the EOS 60D has undergone some remodelling befitting its stature.

The most important feature of the EOS 60D is that, like the cameras above and below it in the range, it uses an 18-million-pixel, APS-C-size CMOS sensor. It also makes use of the impressive low-pass filter of the EOS 7D, which means it should match the 7D's impressive detail resolution.

Speaking of impressive details, the EOS 60D uses the same 1.04-million-dot, 3in screen as the EOS 550D, which should be beneficial when manually focusing in Live View mode or simply for checking that captured images are pin sharp. One feature we weren't expecting when we first saw the camera

AT A GLANCE

- 18-million-pixel CMOS sensor
- 3in, 1.04-million-dot vari-angle LCD screen
- In-camera raw processing
- In-camera Speedlite control
- 1920x1080-pixel HD video capture at 30, 25 or 24fps
- Street price around £1,000 (body only)

(AP 11 September) was an articulated screen. This is a first for an EOS digital camera, although Canon has used vari-angle screens on some of its compact and bridge cameras, including the new PowerShot G12.

Being able to tilt the screen upwards is handy when shooting at a low angle, but the fold-out screen will also be beneficial when using one of the other standout features of the EOS 60D: video. Video capture has been a feature of DSLRs for well over a year now and it is no surprise to see it included in the EOS 60D. The vari-angle screen should allow videographers to look for creative angles to shoot from, offering an alternative to simply positioning the camera's screen directly in front while recording.

However, it isn't all upgrades and improvements, as there has been a significant structural change to the EOS 60D when compared to its predecessor. The new camera has a polycarbonate or, as it used to be known, plastic, outer body reinforced with an aluminium frame. This helps distinguish it as a lower model in the range below the magnesium-alloy EOS 7D, and it does offer a small benefit in that it is cheaper to construct, which helps to keep the cost of the camera down.

As the EOS 60D is a blend of the EOS 550D and 7D, as well as including a few features of its own, I was keen to see exactly how it performed. With

an 18-million-pixel CMOS sensor and a street price that should soon drop below £1,000, the EOS 60D has the potential to be the best enthusiast DSLR camera on the market today.

FEATURES

As you would expect in a £1,000 camera, the Canon EOS 60D inherits much of its technology from the 'prosumer' EOS 7D, starting with the 18-million-effective pixel, APS-C-size CMOS sensor. This sensor outputs 3:2 ratio, 5184x3456-pixel images, which, at 17.9 million pixels, is actually slightly smaller than 18 million. These images can be saved in both raw and JPEG format and, like other Canon DSLRs, you can select the size of the raw files.

At the heart of the EOS 60D is a Canon Digic 4 processor, which is used in all the current generation of EOS DSLRs. Just as in a computer, the processor runs the camera's operating system and enables the processing and running of features, including in-camera conversion of raw files and video capture.

In evaluative metering the EOS 60D prioritises the foreground until the sky becomes around half the total image

Speaking of video capabilities, the EOS 60D is the first 'double-digit' EOS camera to have this feature, and users will be pleased to know that once again the EOS 60D inherits much of its video technology from the EOS 7D.

One feature that used to be lacking from Canon EOS digital cameras was wireless flash control. On older EOS cameras, controlling a flash wirelessly requires another Canon flash or external transmitter. This is in contrast to enthusiast Nikon and Sony cameras, which have wireless flash control built into the camera. Canon addressed this by adding wireless flash control to the in-built flash of the EOS 7D and, again, this feature has filtered down to the EOS 60D.

The ability to process raw images in-camera has been around for a few years, but the Canon EOS 60D takes the processing and management of these images a stage further. As well as being able to make basic adjustments to the colour, contrast, noise reduction and sharpness of raw images, a number of filter effects can also be applied. The Soft Focus, Toy Camera,

Miniature and Grainy B/W effects can be applied to raw images, as well as JPEG files. Although not particularly groundbreaking, they do offer a way to visualise how images may look when more advanced adjustments are applied via a computer.

More of a benefit than the ability to perform basic image edits in-camera is the EOS 60D's unique ability to rate images using a 1-5 star rating system. This enables photographers to quickly sort the good images from the bad while out in the field, saving time later. For more on this new addition see *Features in use* below.

Another example of how Canon has repositioned the EOS 60D is the fact that it uses SD cards rather than CompactFlash cards. Despite the costs of both types of memory rapidly decreasing and storage capacities increasing, it is still a factor in separating professional cameras from entry-level and enthusiast models. CompactFlash cards typically have faster reading and writing speeds, and offer professional photographers and videographers an advantage when

FEATURES IN USE RATING SYSTEM

MOST photographers can't help but begin to review their images on their camera before they have even got home. Until now, though, the process has largely been confined to deleting those you aren't pleased with, while remembering those that need some work. Thankfully, the EOS 60D has introduced a very simple way to review images in-camera by making use of an existing system.

When reviewing images on the LCD screen, images can be rated out of five stars, with, for example, the best images awarded five stars, average ones three stars, and those fit only for your computer's recycle bin one star. This rating is saved into the image's metadata, where it can be used in image library software such as Adobe Bridge, Lightroom or Aperture.

In practice, the process is simple. As well as being able to rate images via the standard Quick Menu options, there is a separate Image Rating mode in the Playback menu, which allows images to be scrolled left or right, with the up and down controls adjusting the star rating. After copying the images to my computer's hard drive, I found that all the star ratings appeared below the image thumbnails in Adobe Bridge. This is one feature I hope all camera manufacturers adopt in the future.



shooting long bursts of images or when capturing lengthy footage. However, as the shooting rate of the EOS 60D is only 5.3fps, compared to 6.8fps in the EOS 50D, most enthusiast photographers should not be concerned with the use of the SD format unless, of course, they have already invested in expensive high-performance CF cards.

8/10

BUILD AND HANDLING

There are a number of differences in the build and handling of the Canon EOS 50D and the new 60D. The biggest of these is the decision to switch from a magnesium-alloy body to an aluminium shell with polycarbonate and glass fibre. Spending £1,000 on an enthusiast or prosumer camera would normally guarantee a camera an magnesium-alloy body, so it is a bold decision by Canon to use polycarbonate instead. However, the camera feels solid and substantial and doesn't have the same light, almost hollow, feel of many polycarbonate entry-level cameras. Changing the body material is also one of the factors that keeps the camera at a competitive price. Canon has looked at ways of keeping the camera strong and light, but without using more expensive magnesium alloy.

The decision to change the body material also separates the cameras in the EOS range. The EOS 7D is now very much the 'baby' EOS-1D Mark IV. That said, despite its lack of a metal body, I would still deem the EOS 60D as an excellent backup for a professional photographer.

As the body of the EOS 60D is smaller than that of the EOS 50D, you would also expect it to be lighter, particularly given the choice of materials. In fact, despite being a few millimetres smaller in every dimension, the EOS 60D is heavier than its predecessor, but only by an insignificant 25g.

The smaller body of the EOS 60D also necessitates some changes to the button placement compared to other Canon EOS cameras. Gone are the various buttons that used to sit below the screen on the EOS 50D; they have been moved to the right-hand side of the body. Although not identical, the button placement of the EOS 60D has more in common with the EOS 550D than the EOS 7D, and I suspect that all future EOS DSLRs will move towards having all buttons on the right of the camera, particularly if vari-angle screens become more common.

While the EOS 60D retains the control dial familiar from prosumer and professional DSLRs, it has been slightly altered for the EOS 60D. The equally familiar joystick control for navigating menus and selecting AF points has been lost and replaced with a thumb cursor control that fits within the control dial. Canon has stated that the reason for this change is to make it easier to operate the camera, particularly to change AF points, when the BG-E9 battery grip is being used. This is because users had to reach further to use the joystick, whereas the new control wheel cursor control is easier to get a finger to. Unfortunately, a battery grip wasn't available



to test the handling, but even without the grip the new control is a significant improvement on having the separate control. That said, it may take some time for existing Canon users to become familiar with it.

One of the reasons for the change in button placement is the new articulated screen. This folds out 90° from the side of the camera and can rotate through 270° to allow the screen to be viewed from in front of the camera, or when standing directly below it. The hinge seems solid and the extremities of the screen rotations are in 90° increments. This is important as it means the 'point of no return', where further turning will potentially damage the screen or hinge, is very obvious.

I found that the EOS 60D handled very well. The placement of the buttons made the camera easy to operate and the Quick Menu allows easy access to all the major shooting options. Similarly, there is the option to change the function of various AF metering buttons, although this isn't completely customisable; there are instead nine selectable button configurations.

The on-screen menu itself is very easy to navigate and will be familiar to both Canon DSLR and compact camera users. Importantly, it is very easy to read the on-screen display due to the high-resolution screen.

When it comes to the build and handling of the EOS 60D, it is quite easy to dismiss the camera on the grounds that the polycarbonate body doesn't meet the high standard set by the EOS 7D. However, rather than thinking of the EOS 60D as a compromise, it is more appropriate to think

In the default standard colour mode, images have a good level of colour saturation and contrast

'The EOS 60D has a unique ability to rate images using a 1-5 star rating system, so users can sort the good from the bad'

of it as taking the best of the control of the EOS 550D and building upon this to create something completely new.

9/10

WHITE BALANCE AND COLOUR

I was very impressed with how the EOS 60D rendered colours. Overcast autumn days are never a photographer's favourite, but I was pleasantly surprised by how good the colours of JPEG images were straight from the camera. In AWB and overcast white balance settings, greens are replicated almost perfectly without being too blue or yellow. Similarly, earthy autumn colours were bold without being over-saturated and unrealistic.

During testing I rarely felt the need to take the camera out of AWB mode, as it produced well-balanced results regardless of the situation. I also found that when indoors under tungsten lighting, the results retain some of the ambient orange colour. Selecting the tungsten setting reduces this, but some of the atmosphere is lost. It is preferable to use the Kelvin setting option set to 3,400K, as this produces a slightly warmer image than 3,200K, which is the preset tungsten value.

Of course, there is a custom white balance setting available for situations where a perfectly neutral white balance is required.

9/10

NOISE, RESOLUTION AND SENSITIVITY

With a highly populated sensor it was a wise decision for Canon to limit the sensitivity of the EOS 60D to ISO 6400, with an extended ISO 12,800 option available. When at the maximum ISO 6400 setting, images look very good considering the amount of noise that such images would have suffered just a couple of years ago. The noise reduction causes a softening of image detail, but even at this sensitivity the EOS 60D is able to reach around 24 on our resolution test chart, which is about on par with most 12-million-pixel DSLRs at ISO 100.

Colour noise is visible in images at ISO 1600, and it becomes slightly more apparent as the sensitivity increases. For the most part it is fairly unobtrusive and comes in the form of very faint patches of green or magenta in shadow areas. It is fairly straightforward to remove in raw-editing software. Luminance noise starts to affect images at ISO 800, but it is not until ISO 3200 that it starts to give images a slightly granular texture.

With the EOS 60D able to reach an impressive 30 in our resolution chart test, the camera has a high resolution that can make a real difference when capturing fine details. For example, I was able to photograph a wild mushroom on a woodland floor and it was only on inspection afterwards that I noticed a tiny fruit fly was sitting on the top of it.

As we have seen before in Canon cameras, JPEG images are soft by default. Increasing the sharpness by one or two notches in the Picture Style settings can help counter this. For best results shoot

an 18-million-pixel CMOS sensor and a street price that should soon drop below £1,000, the EOS 60D has the potential to be the best enthusiast DSLR camera on the market today.

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to test the handling, but even without the grip the new control is a significant improvement on having the separate control. That said, it may take some time for existing Canon users to become familiar with it.

One of the reasons for the change in button placement is the new articulated screen. This folds out 90° from the side of the camera and can rotate through 270° to allow the screen to be viewed from in front of the camera, or when standing directly below it. The hinge seems solid and the extremities of the screen rotations are in 90° increments. This is important as it means the 'point of no return', where further turning will potentially damage the screen or hinge, is very obvious.

I found that the EOS 60D handled very well. The placement of the buttons made the camera easy to operate and the Quick Menu allows easy access to all the major shooting options. Similarly, there is the option to change the function of various AF metering buttons, although this isn't completely customisable; there are instead nine selectable button configurations.

The on-screen menu itself is very easy to navigate and will be familiar to both Canon DSLR and compact camera users. Importantly, it is very easy to read the on-screen display due to the high-resolution screen.

When it comes to the build and handling of the EOS 60D, it is quite easy to dismiss the camera on the grounds that the polycarbonate body doesn't meet the high standard set by the EOS 7D. However, rather than thinking of the EOS 60D as a compromise, it is more appropriate to think

In the default standard colour mode, images have a good level of colour saturation and contrast

'The EOS 60D has a unique ability to rate images using a 1-5 star rating system, so users can sort the good from the bad'

of it as taking the best of the control of the EOS 550D and building upon this to create something completely new.

9/10

WHITE BALANCE AND COLOUR

I was very impressed with how the EOS 60D rendered colours. Overcast autumn days are never a photographer's favourite, but I was pleasantly surprised by how good the colours of JPEG images were straight from the camera. In AWB and overcast white balance settings, greens are replicated almost perfectly without being too blue or yellow. Similarly, earthy autumn colours were bold without being over-saturated and unrealistic.

During testing I rarely felt the need to take the camera out of AWB mode, as it produced well-balanced results regardless of the situation. I also found that when indoors under tungsten lighting, the results retain some of the ambient orange colour. Selecting the tungsten setting reduces this, but some of the atmosphere is lost. It is preferable to use the Kelvin setting option set to 3,400K, as this produces a slightly warmer image than 3,200K, which is the preset tungsten value.

Of course, there is a custom white balance setting available for situations where a perfectly neutral white balance is required.

9/10

NOISE, RESOLUTION AND SENSITIVITY

With a highly populated sensor it was a wise decision for Canon to limit the sensitivity of the EOS 60D to ISO 6400, with an extended ISO 12,800 option available. When at the maximum ISO 6400 setting, images look very good considering the amount of noise that such images would have suffered just a couple of years ago. The noise reduction causes a softening of image detail, but even at this sensitivity the EOS 60D is able to reach around 24 on our resolution test chart, which is about on par with most 12-million-pixel DSLRs at ISO 100.

Colour noise is visible in images at ISO 1600, and it becomes slightly more apparent as the sensitivity increases. For the most part it is fairly unobtrusive and comes in the form of very faint patches of green or magenta in shadow areas. It is fairly straightforward to remove in raw-editing software. Luminance noise starts to affect images at ISO 800, but it is not until ISO 3200 that it starts to give images a slightly granular texture.

With the EOS 60D able to reach an impressive 30 in our resolution chart test, the camera has a high resolution that can make a real difference when capturing fine details. For example, I was able to photograph a wild mushroom on a woodland floor and it was only on inspection afterwards that I noticed a tiny fruit fly was sitting on the top of it.

As we have seen before in Canon cameras, JPEG images are soft by default. Increasing the sharpness by one or two notches in the Picture Style settings can help counter this. For best results shoot

raw files and process the images in Canon's DPP software, which comes with the camera. The software is very easy to use, and a great deal of detail can be resolved even by just using the default raw conversion settings.

Although such high resolutions are something we will begin to see more and more at enthusiast level, for now the Canon EOS 60D is a perfect compromise between resolution, high ISO performance and noise reduction.

28/30

METERING

Like both the Canon EOS 550D and EOS 7D, the EOS 60D uses Canon's 63-zone iFCL metering system. While this system may not have as many zones as other cameras, which have hundreds or thousands of them, you do have to question how many an evaluative metering system actually needs.

For the most part the EOS 60D performs extremely well in its evaluative metering mode; in fact, I rarely had to take it out of this mode or adjust the exposure compensation. Where I did have to adjust the exposure it was generally to darken images by around 0.3EV when shooting in the shade. I found that the system has a tendency to lighten dark areas a fraction more than I would have desired. The only time I found exposures actually needed lightening was when photographing white lilies near a window. Here the metering was understandably fooled by the bright white flowers and consequently darkened the image.

One interesting test I performed was photographing a landscape scene with a bright overcast sky. I took a series of images starting with the viewfinder being completely filled by the landscape, with no sky visible. I then proceeded to tilt the camera upwards, taking shots at regular intervals as the amount of sky in the frame increased. Interestingly, the metering system produced a good exposure for the foreground each time, until it reached the point where the image was split 50/50 between foreground and sky. This produced almost the optimum exposure with a slightly darker but detailed foreground, and a bright but not completely burnt-out sky. As soon as there is more bright sky than foreground in the frame, the exposure changes dramatically, with the metering now exposing solely for the bright sky (see images on page 46). Although it is obvious that the evaluative metering would adjust to expose for the sky in this way, it was interesting to see how dramatically it can affect exposure with only a slight shift.

8/10

DYNAMIC RANGE

Unfortunately, we were unable to get the results of our dynamic range lab test in time for publication. However, from pictures taken in the field I was impressed with the amount of detail in both highlight and shadows areas. In particular, I found that despite some images appearing to have burnt-out white highlights, some

Facts & figures

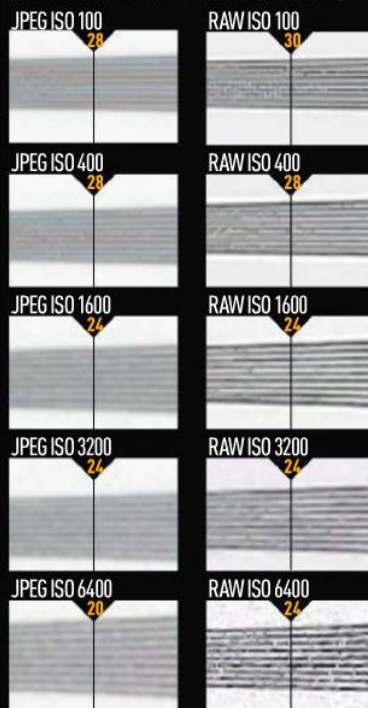


RRP	£1,099.99 (body only)
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184x3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG, three-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV steps plus bulb
Max flash sync	1/250sec
ISO	ISO 100-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and Creative Auto
Metering system	63-zone evaluative metering, partial (6.5% of centre) centreweighted, and spot (2.8%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	5.3fps for 58 large/fine JPEG files or 16 raw images
LCD	3in LCD with 1.04 million dots
Viewfinder type	Pentaprism
Field of view	Approx 95%
Dioptr adjustment	-3 to +1 dioptre, 2mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 cross-type, individually selectable AF points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920x1080 pixels (at 30fps, 25fps or 24fps), 1280x720 pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion LP-E6 battery
Connectivity	USB 2.0 Hi-Speed
Weight	775g including battery or card/s
Dimensions	144.5x105.8x78.6mm

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Tel: 01737 220 000. www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sigma 105mm f/2.8 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



With an 18MP resolution, the EOS 60D can resolve a great deal of detail, although JPEG files do require sharpening. For best results the raw files are far superior



FOCAL POINTS

Viewfinder

The EOS 60D's viewfinder has 96% coverage with a magnification factor of 0.95x

AF point select

Pressing this button when in shooting mode allows you to change which AF point is being used

Multi-controller

The scroll wheel around the edge works as it has done on previous Canon EOS prosumer and professional cameras. However, the inner cursor control is a new addition

Quick menu

Pressing this button shows the quick menu (see below), which allows easy access to all the most regularly changed settings



Camera shown actual size

Flash sync

Although compatible flashguns can be controlled wirelessly via the Canon EOS 60D, Canon has not included an external flash sync socket on the EOS 60D.

Eye-Fi Wi-Fi

The EOS 60D has a dedicated menu system for Eye-Fi cards. These SD cards offer limited Wi-Fi capabilities, including the ability to upload images online for backup. The options in the EOS 60D allow the Wi-Fi signal from the card to be turned off when not in use, and the camera also won't turn off until uploads are finished.

Auto Lighting Optimiser

Like many other cameras, the EOS 60D has a dynamic range enhancement setting called the Auto Lighting Optimiser. This doesn't actually increase the dynamic range, but instead brightens shadows to bring out details. I found that it works very subtly, even at its strongest setting, producing a realistic effect.

SDXC

Canon has made the EOS 60D SDXC-compatible. The new X(tra) C(apacity) cards will in the future have huge capacities of up to 2TB. I found that even a 4GB SD card becomes full very quickly, so being able to use the new-generation cards is essential.

Quick menu screen



Image level



Live View





Even when taken in the shade on an overcast day, the colours and contrast captured by the EOS 60D produce images suitable for printing straight from the camera

Continuous AF is just as fast and is able to keep up with moderately moving subjects, such as people running. Although not designed especially for the rigours of sports photography, the continuous AF and 5.8fps shooting rate, along with some careful timing, should allow the 60D to meet the demands of most enthusiast sports photographers.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Although the viewfinder of the Canon EOS 60D offers 96% rather than 100% coverage, it is bright and doesn't distort at the edges. As you would expect, it is difficult to use the viewfinder to manually focus in dull light. Manually focusing is far easier in bright light, and AF confirmation is available in the viewfinder to double-check the accuracy.

Live View mode has the facility to digitally zoom in to the live image, which allows for much more precise manual focusing. This is particularly true given the 60D's high-resolution, 1.04-million-dot, 3in screen. It is the same screen as used on the EOS 550D and is one of the best screens we have seen, both in terms of colour rendition and contrast, and resolution.

Automatically focusing in Live View mode is, to say the least, sluggish. The contrast detection is very slow, particularly when compared to the extremely fast contrast-detection AF of the Panasonic Lumix DMC-GH2. We have also recently been spoiled with the Sony Alpha 33 (see AP 9 October), which offers faster phase-detection AF in both Live View and video-capture modes. Those using the EOS 60D in Live View would be far better focusing manually using the AF confirmation.

Obviously, the slow contrast-detection focus is also an issue when using the EOS 60D's video mode. Once again, manual focus AF is really the only choice if you are tracking a subject or panning with the camera. If you are prepared to focus manually, the quality of the video footage is superb.

Movies can be captured in 1920x1080-pixel resolution, with frame rates of 29.97, 25 or 23.976fps. At the lower 1280x720-pixel resolution, footage can be filmed at an impressive 59.94 or 50fps. Budding videographers will be pleased to hear that the EOS 60D doesn't suffer from any significant sensor wobble, so faster panning shots are possible. The sound of the AF and the lens zooming is picked up by the in-camera microphone, but thankfully there is an external mic socket for more professional results.

Canon set the standard with the video-capture mode in its DSLRs, but the rest of the market has caught up. While the quality of the footage is great, it no longer stands out quite as far from the crowd.

8/10

detail was actually recoverable. Similarly, it is possible to brighten shadow areas to reveal hidden details. Images can be lightened by around 2EV before there is a marked increase in noise at higher sensitivities. Given the tonal range in the images I have taken with the camera, I would estimate that the dynamic range of the EOS 60D is around 12EV, which would put it on a par with most other DSLRs we have reviewed this year.

8/10

AUTOFOCUS

Like the EOS 550D, the EOS 60D uses nine cross-type AF points, rather than the 19-point system used by the EOS 7D. Again, this helps to cement the 60D's position between the two cameras. With the Nikon D300S boasting 51 AF points, I was a little concerned that the nine AF points of the EOS 60D may be somewhat limiting. However, I found that the nine points covered the key areas in the frame.

There are four AF points placed at the top, bottom and sides, exactly one third of the way into the frame. If you try to keep to the Rule of Thirds, the subject of your image will usually be placed at one of these points, or in the very centre of the frame. So while it may be preferable to have the 7D's 19-point system, in practice the nine points of the 60D are enough for most images.

Setting the camera to use one of the single AF points is straightforward: you just press the button on the top-right of the back of the camera and then use the new control button to select the point. As a left-eye shooter this was a little awkward for me, but no different from any other camera I have used. It is easy to locate and find the relevant buttons while still keeping the viewfinder held to the eye.

The lens snaps almost immediately into focus, and it is one of the fastest focusing systems I have tested. Even photographing low-contrast subjects in dull light doesn't prove a problem for the AF system, and it responds quickly where other cameras would have to search back and forth for focus.

Competition



Pentax K-5
YET TO BE TESTED



Nikon D7000
YET TO BE TESTED

NORMALLY we would mention the Nikon D300S here, but with only 12.3 million pixels it is well overdue for an update. Also, the polycarbonate body of the Canon EOS 60D means it has far more in common with Nikon's 16-million-pixel D7000 camera, which can also be found for around the £1,000 mark.

Competition will also come from the new Pentax K-5, which has a 16.3-million-pixel sensor, a magnesium-alloy body and an impressive 7fps shooting rate. It is currently a little more expensive, at around £1,200 body only.

Of course, the EOS 550D should also be considered. It costs around £650 and looks to be something of a bargain when you consider that it is based on the same image sensor.

Verdict

I AM VERY impressed with the Canon EOS 60D, not least by the new handling. It seems that having to move some of the buttons due to the vari-angle screen has given Canon the opportunity to revisit the handling of the camera. The results is a camera that almost blends the best bits of both high-end Canon and, dare I say it, Nikon DSLRs. By retaining the jog control wheel the camera feels unmistakably like a Canon, but the addition of the thumb control in the centre is similar to the control used on Nikon's professional series. The EOS 60D is consequently a pleasure to use.

When the handling is combined with the fast AF system and 18-million-pixel sensor, the EOS 60D really comes into its own, and the addition of the vari-angle screen is another nice touch. While it is disappointing that the body is polycarbonate rather than magnesium, it does help to keep the cost down and make it more accessible to enthusiast photographers than the EOS 7D.

Whether the 60D has enough new features to warrant an upgrade for 50D users may depend on their needs, but the introduction of video and the new metering and AF system is a big draw. Similarly, 550D users will be impressed, but the 60D may not offer enough to warrant a purchase. However, for users of the 500D, 40D and even the 450D or 30D, this is probably exactly the camera you have been waiting for.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Enthusiast DSLR Rated Very good 86%	8/10									
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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AskAP

Let the AP team answer your photographic queries

COLOUR PROFILING

Q I enjoyed reading Ian Farrell's *Colour management in printing* in Ask AP (AP 25 September) because I regularly struggle to match prints with the images on screen. I calibrate my monitor using Datacolor Spyder2 Express and print on an Epson Stylus Photo R800, usually on Epson Premium Glossy paper. In the drop-down menu of printer profiles there are both Spyder2 Express and SPR800 Premium Glossy profiles, so which one should I use? Logic says I should use the Spyder because it is the monitor image that I want to match. **Roger May**

A When printing from Adobe Photoshop using these profiles, you want to use the SPR800 Premium Glossy profile. This is telling the computer what colour profile to translate the image into, which in this case is the correct profile for printing the image using your Epson printer and Epson Premium Glossy paper. The Spyder2 Express profile is used to correct the monitor so that images displayed on the screen will match your printed images.

In a nutshell, colour profiling is all about ensuring that all the parts of the digital workflow chain are trying to talk the same language. Profiling your monitor ensures that you are looking at a standard colour setup. Printer profiles ensure that (as near as possible) these colours are committed to paper. **Ian Farrell**



SETTING UP A WEBSITE

Q I read with interest Angela Nicholson's review of Klikpic (AP 4 September). I am seriously considering using it to set up a website, but before I do can you tell me the difference between using a web designer like Klikpic and using Picasa 3? **Gary Barton**

A The expression 'you get what you pay for' has never been more true than it is in website design. The web galleries you can produce in Picasa are excellent for sharing photographs with family and friends, or for giving someone a set of

proofs. However, if you want a site that looks a bit more professional, then Picasa is not going to provide this. To get a professional web designer to produce something bespoke for you will cost a lot of money, but template-driven services such as those from Klikpic represent an affordable third way. You may have to pay a little every month, but you will get a much slicker look for your money. **Ian Farrell**

BEST WAY TO BACKUP

Q My workflow includes copying picture files from a memory card to a USB hard drive using

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CS4 downloader. I then back up that folder by copying it to another USB hard drive. However, is it better to copy from the card to the second drive to make a backup folder, or should I copy the contents of the first folder? When copying files from one drive to another, is it a good idea to use checksums to verify the data or is this likely to be too labour-intensive? **Nigel Bewley**

A I'm assuming you are worried that files could be corrupted during the initial copying process and that these could then be copied to the second drive as you back up. In this case, yes, it is hypothetically better to copy from the memory card twice than propagate an error, although such problems during copying are rare. Data transfer between two drives (or a memory card and a drive) is subject to checking by the computer doing the job, meaning you will usually be alerted if an error occurs. The presence of such error detection also means that checksumming (a process whereby the integrity of a copied file is tested by the operating system) is superfluous. **Ian Farrell**

CHOOSING A DSLR

Q I am a photographer of 'intermediate' ability wanting to step up to a digital SLR. I want to shoot landscape and extreme macro close-up shots, but I would like a DSLR because I want to start taking portraits, too, and feel like I want a step up in terms of quality. I have a budget of around £400 (definitely no more than £450) and have been looking at the Nikon D3000, Canon EOS 1000D and Sony Alpha 350. Which would you recommend? **Sam Smith**

A All three of the cameras you name are fantastic performers and great value for money, Sam. Choosing

FROM THE AP FORUM

Cold comfort for a Coolpix

PastorDaniel asks I am new to the AP Forum and need some advice regarding my Nikon Coolpix P100. I am planning a trip to Norway to photograph the northern lights and have been told that the temperature can reach as low as -30°C! Would the Nikon P100 work at this temperature? If not, can anyone advise me on a camera that would perform at this temperature and in the same sort of price range?

Pooh-Bah replies According to the P100 manual the camera works down to 0°C, but if you keep the camera under your jacket

between them will really come down to a matter of taste, and I'd recommend an extended visit to your local camera shop to try out all three models side by side. Take plenty of comparison shots in a mixture of lighting (including some portraits), and then go home and look at the results on your computer.

The only problem I can foresee is with your desire to take extreme close-up shots. Digital SLRs don't focus as closely as compact cameras. In an ideal world you'll need a macro lens that will let you get close enough to form a life-sized image on the camera's sensor. Macro lenses do not come cheap, though, and a brand new Canon, Nikon or Sony model will set you back as much as your entire budget again, if not more.

However, there are alternatives. Try supplementary close-up lenses that screw onto the front of the lens like a filter and provide the same kind of effect as a very good magnifying glass. Alternatively, look for an extension tube, which goes between the camera and the lens to improve its close focusing distance. The only downside to this is a loss of light, meaning your maximum aperture will fall by a couple of stops. You should also make sure the extension tube is compatible with the camera you are using, as there are some problems with newer entry-level Nikon bodies.

You could also look for a second-hand macro lens on the used market. I bought a previous-generation used Nikkor 105mm f/2.8 micro last year for £300 in mint condition. I'm sure you could find something cheaper if you look at the independent brands, such as Tamron's excellent 90mm f/2.9 macro. Compatibility issues exist between older Sigma lenses and newer Canon bodies, so make sure try these before you buy them. **Ian Farrell**

and just take it out for the occasional shot you might be OK. In that temperature it's really battery life that is the problem. If you have a mechanical film SLR that might be a better option.

Geoffr replies A lot depends on when you visit Norway. If it isn't in mid-winter, you should be OK. Keep a spare battery in an inside pocket for warmth and change it when required. You need longish exposures for the aurora borealis and I would recommend something with better autofocus than the P100 can offer. An SLR really is the best tool for the job.

Ian Farrell replies It may be worth picking up a mechanical film SLR, as Pooh-Bah suggests. With no power needed to hold the shutter open for long exposures, you won't have the battery-life problem. A quick look in the small ads at the back of AP, or on eBay, suggests this should be possible for well under £100. Look for an old Olympus OM-1, Pentax MX or K1000, or a Nikon FM2.

f/AQ

Which colour space do I need?

The problem that photographers worry about far too much is which colour space should they be shooting into. The two options you'll find on most DSLRs is to shoot in sRGB or Adobe RGB (1998). These influence how JPEGs are processed and recorded, and have no influence whatsoever on raw files, which are assigned a colour space at the processing stage.

A colour management expert will tell you that there is a major difference between the sRGB and Adobe RGB colour spaces. Adobe RGB has a larger colour gamut (that is, it can describe more colours), whereas sRGB can deliver more punchy contrast and saturation. The old rule of thumb states that sRGB is best for photographs that are to be shown on screen, while Adobe RGB is better applied to photographs that are going to be printed.

Most cameras should be set by default to the sRGB colour space. This has become a standard for digital imaging – so much so, that if you start tinkering around with Adobe RGB you risk your photographs looking dull and lifeless when they are read by software that doesn't know how to interpret the colour space properly. These applications include many older web browsers, and even the software that drives some minilabs on the high street. In most normal photographic situations you won't notice the greater number of colours that the Adobe colour space delivers, but you will notice the flatness when you look at the pictures online. To get around this, you'll need to convert between colour spaces in Photoshop before saving a file out to the web to ensure the online version renders properly.

So my advice is to stick to sRGB if you are shooting images specifically for a website or that will be printed in a high street mini-lab. If you are more confident, do your own printing, and have a fully calibrated colour workflow, then it may be beneficial to shoot using the larger Adobe RGB colour space.

Better still is to shoot raw images and then convert these to either Adobe RGB or sRGB depending on how you intend to use the photographs. **Ian Farrell**

In next week's AP

On sale Tuesday 26 October



ON TEST

NIKON D3100

Nikon aims to take entry-level DSLR quality to new heights with the **D3100**. Tim Coleman puts it to the test



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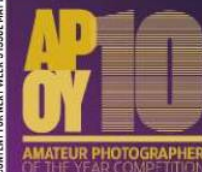
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Superzooms

What's eight into one? Answer: the problem of fitting the equivalent of several 'prime optics' into one lens. **Geoffrey Crawley** looks at two superzooms to see how each manufacturer resolves the issue

FOR THIS lens test we are in the realms of the superzoom, which, in basic terms, is the product of efforts of lens designers to give us seven or eight lenses in one compact unit. There is a demand for such optics as they enable the photographer to travel light, but it is obvious there must be compromises, otherwise there would be no sale for other types. The most difficult problem is that of drawing accuracy: the representation of

a rectangle without the sides bowing out (barrel distortion) or bowing in (cushion distortion). Since barrelling means the line does not reach its correct position, it is termed negative, whereas cushioning, as it overshoots or is greater than the correct position, is known as positive. They are given as percentages of the displacement from a correction position – in theory, $\pm 0\%$.

The strongest influence on curvilinear

distortion, to give it the correct term, is the position of the stop (the iris diaphragm). The optimum placement varies with the focal length and the optical construction of the lens. This isn't a problem with a monofocal optic, as focal length and construction are fixed. With a zoom lens, however, both these factors are variable. Internal group movements continually vary the internal optical group separation and relationships for focal length optimisation. This can make the optimisation of the stop location for minimising curvilinear distortion over the focal length impossible. Moving towards the shorter focal lengths brings barrelling, and towards the longer lengths cushioning.

So, the longer any zoom lens's focal length span, the greater its distortion error will be at each end – and the superzoom lens heads the list. The lowest figures will be for zoom optics covering wide to normal focal lengths and those for normal to long. Let's see how two leading manufacturers tackle the superzoom design problem.

AF-S Nikkor 18-200mm f/3.5-5.6 DX G ED VR II

Nikon's revised 18-200mm VR II optic has dealt with some issues in the original. Can one lens now fit all?



AT FIRST sight this lens seems a bit of a marvel – an overall length of 97mm for a 200mm optic! But that is when it is set to its 18mm focal length. On advancing to 200mm, a two-draw extension advances this length to 162mm. This two-draw movement gives secure, wobble-free movement.

The extension components are light enough not to have too much of an effect on the balance of the camera/lens unit when handheld and, at 556g, the weight is easily manageable. The long extension is necessary because, while the lens has internal focusing, focal length change is by forward movement of the front group, which makes it essentially a developed cemented triplet (four-glass) lens. Here it affects focal length variation with focus made elsewhere by internal group movement.

The controls are generally laid out in a convenient manner for handheld use, although the manual focusing ring is well back to the camera body. The focused distance mark appears under a protective window just ahead of the ring and the zoom control follows. It is indexed 18mm, 24mm, 35mm, 50mm, 70mm, 135mm and 200mm. These are guide lines rather than precise markers. They are marked on the zoom ring with its 18mm broad grip from which the zoom extension emerges.

The front of the extension flares to accommodate the broad front glass section. There is a 72mm screw-in filter fitting and an external click-in hood fitting. Neither zooming nor focusing causes the extension to rotate, so there is no problem with special filters requiring fixed alignment with the frame rectangle. A lock, operating only at 18mm, is provided to prevent extension creep when carrying the lens pointed down. No such problem was encountered, though if excessive use is made of tromboning the front section to change focal length rather than turning the zoom ring, it could develop over time – as the instructions warn.

There are two focus modes: auto/manual

and manual. The slider switch is conveniently located on the left-hand side of the lens. The auto/manual setting allows manual focus fine-tuning when auto has locked on.

On the same pad is the Vibration Reduction, (anti-shake on/off) slider and the Normal/Active switch. When VR is implemented, a gravity-based inertial frame is created, which supplies data to a gyro-mounted lens component placed in the principal plane of the lens. If the camera/lens is moved, the difference in data to that of the inertial frame is used to make the correction to restore the inertial frame by swinging the gyro module appropriately. In Normal mode, the camera is assumed to be on a stable platform, be it the ground, the floor or a stationary vehicle. When set to Active, the system assumes the camera is on a moving platform, such as a car, boat or train – which is quite an advantage over single-mode systems. The lens also ensures rapid, quiet autofocus by using Nikon's Silent Wave Motor (SWM) autofocus drive.

OPTICALLY

The optical construction comprises 16 elements in 12 groups. Two elements are in extra low (colour) dispersion (ED) glass, and no fewer than three are aspheric. ED glass was introduced by Nikon and is now in widespread use to reduce colour aberrations. The aspheric elements assist in minimising spherical aberration. This latter issue increases as focused distance shortens, which is possibly why there are three aspheric elements in this lens – it can focus close to 45mm (1.6ft).

The design harks back to the front cell focusing, four-glass cemented triplet, and needs a long front extension in a wide-range zoom lens. Focal-length change by internal group movement brings greater complexity and cost, especially when the VR module must be kept as near as possible to the lens prime plane when zooming. All in all, from the results, the solutions adopted seem a good compromise.

With a widest aperture of f/5.6 at 200mm, Vibration Reduction comes in handy when shooting on overcast days such as this

PERFORMANCE

With a wide-range zoom, expectations are not high – for the reasons given in the introduction. So the immediate favourable impression on opening the test file was all the more pleasing. However, on technical assessment, the usual errors were present. Barrel distortion was strong at 18mm, which is of no use for the architectural buff, even if it is no problem for out-and-about and off-the-cuff shots. It was accompanied by quite strong vignetting.

But leaving the geometrical errors gave the answer to why the overall image gives a clean impression: reasonably well corrected colour aberrations. 'Reasonably' because of the problems involved. On moving to 50mm, the attention paid to chromatic aberrations as an image-quality killer in digital imaging became even more apparent. Supplemented by low vignetting, image quality was about optimum in the focal length span. Two steps down (f/9) gave excellent results in coverage, colour and greyscale tonality.

Extending, literally, to 200mm moved a little further into cushion distortion, but not too obtrusively away from linear subjects. Vignetting was negligible even at full aperture. Colour correction was well within the terms of a superzoom lens. In resolution/contrast, results did not match those of separate zoom optics covering the same span, but much higher than one might have expected. It is a first-class modern lens, nearing the limit of what can be hoped for from a wide-range zoom.

'The lens ensures rapid, quiet autofocus by using Nikon's Silent Wave Motor autofocus drive'

Sigma 18-250mm, f/3.5-6.3 DC OS HSM

Sigma's superzoom optic offers a greater focal range than the Nikon, but is there a detrimental effect?

IN A SENSE, this superzoom lens is a market challenger to the Nikkor 18-200mm optic. The Sigma 18-250mm lens is less expensive and it offers a 50mm higher focal length, although with the penalty of a lower maximum aperture. That is necessary owing to the increase in bulk maintaining f/5.6 would require. The general similarity in construction can be seen in the schematics on page 63. Nevertheless, it is slightly larger and, at 630g, 65g heavier. That does not make it more difficult to handhold, however, as it is well balanced with the camera as a unit. Like the Nikkor lens, it is designed for the APS-C format.

Again like the Nikkor lens, the Sigma optic appears relatively compact at 18mm but appears rapidly less so as the focal length is advanced. Its modest 92mm length from the camera body flange at 18mm focal length extends by 83mm at 250mm focal length.

The livery is standard Sigma with bright white alphanumeric index marks clearly legible against the firm's trademark intense black. The front rim takes a 72mm filter and the bayonet fits a petal-type lens hood. The manual focus ring is up front with an 11mm ridged grip. It seems more conveniently placed there than at the back near the camera body. However, care must be taken not to hold it when in autofocus mode as it turns when searching. Behind it comes the massive 47mm zoom control of which 37mm is a ridged rubber grip. The turn resistance is smooth but firm, and a lock is provided that is operational at 18mm focal length to prevent creep. While this seems unlikely, it could develop over time and usage.

The focus modes are auto or manual, so fine-tuning after auto lock-on is not possible. The lens is equipped with Sigma's proprietary Optical Stabilization (OS) anti-shake system. This uses a Hyper Sonic Motor (HSM) to drive the autofocus system, thus reducing camera shake. Essentially, the various systems are very similar, with a

gyro group movement compensating for the shake. The OS module has only two modes: Normal – for use from stable platforms such as the ground, a stationary vehicle, the floor, and so on – and Off. The switch is a toggle below the AF/M switch on the rear barrel sector, close to the camera body.

The engineering is of a very high quality. There is no wobble on the extension at 250mm, a condition aided by its two-draw mechanism. There is no greater destroyer of image quality than decentering, which a wobbly lens section can cause. When buying any second-hand lens, whether monofocal or zoom, it is important to check for excessive wobble.

OPTICALLY

The glass content comprises 18 elements in 16 groups. Three are aspheric and four are in super-low (colour) dispersion (SLD) glass. The aspherics perform their usual duty of reducing aspheric aberration over the wide zoom span with close focusing to 45cm. The SLD glass improves the colour correction, behaving differently somewhat to ED or low dispersion varieties. The corrections given may be greater over a particular band than others, enabling them to be balanced overall. Since this type of glass has an unusual effect, it is sometimes known as anomalous (colour) dispersion glass.

Generally, the basic construction is not unlike that of the 18-200mm Nikkor lens – the difference is all in the detail, as the construction shows. Here, too, the gyro lens module for the Optical Stabilization system imposes constraints. The compromise to the superzoom lens's problems have been well made and the engineering is of a high quality.

PERFORMANCE

This lens has more right to the 'superzoom' status than the Nikkor zoom optic, as its range extends to 250mm, but this is not the novel achievement it may sound. By the time 200mm focal length is reached,

the problems do not suddenly intensify, so allowing a further extension of focal length. What would have been surprising is an extension at the wideangle end. Nevertheless, an equivalent viewing angle of 27-375mm on full frame is a powerful tool.

The Sigma gave good results at full aperture, and at 18mm. Barrel distortion was satisfactory. Vignetting, too, was controlled and was near normal zoom factors. Chromatic aberration was surprisingly well corrected at 18mm – again, a realisation of the importance of this factor in digital imaging. Its effect is a subtle blurring of detail in images. In bad cases, it puts a 'veil' over the picture.

The Sigma zoom lens's capability of producing colour hues and gradation at the longest focal lengths is an attractive feature. The chimney pots in my favourite distance shots have never looked more terracotta and rounded. In terms of related resolution and contrast, its colour corrections provided good detail definition, the standard at the longer focal lengths being especially high. This is a fine, modern 'superzoom' optic; it handles nicely and those whose work includes sport and activity should generally find it a very useful tool.

'The Sigma lens has more right to the "superzoom" status than the Nikkor zoom optic, as its range extends to 250mm'

With a range of 18-250mm, it is possible to zone in on the little details in grand scenes such as this



Verdict



IT IS POSSIBLE to be a little cynical about long-range zoom lenses. The monofocal optic could not give the immediate change from short to long that modern coverage of sport and action generally requires. Frank Back, as noted in our *Icons of photography* series (AP 9 October), responded to this need by exploiting the fact that moving the centre element in a plain triplet lens would vary the focal length. He created the first zoom lens, and this principle is still in use.

What marks out the better products is how far it has been possible to correct the aberrations that are present, and which sometimes change widely – spherical aberration, for example – as focal length changes. Looking at the graphs and figures for marked differences will show there are none, at least on the 18–200mm section. I found that at full aperture against a bright sky, TV aerials showed a little more contrast with the Sigma lens, although it was slight.

After using both optics I could not tell which image came from which, and the Sigma zoom lens carries that satisfactory result on to 250mm. Each individual will have to assess how important that is. Both must surely reach the optimum possible with a wide range zoom at this time. It is how a lens suits your hands and eyes that can be the decider.

NIKKOR[illegible]

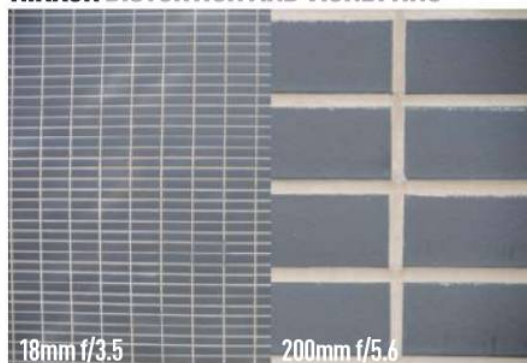
SIGMA

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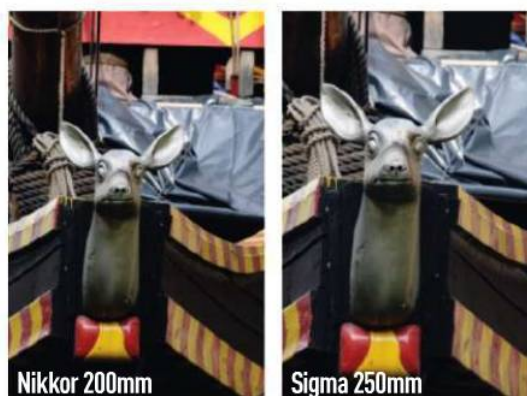
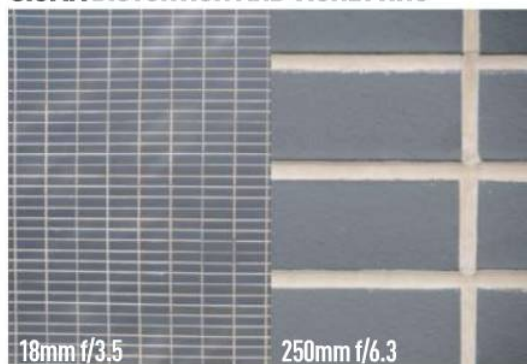
Facts & figures

	NIKKOR	SIGMA
Street price	£549	£399
Lens mount	Nikon	Canon, Nikon, Sony, Pentax, Sigma
Max aperture	f/3.5-5.6	f/3.5-6.3
Angle of view	76°-8°	69.3°-5.7°
Near focus	0.5m	0.45m
Diaphragm blades	16	18
Filter size	72mm	72mm
Weight	560g	630g
Measured focal length	18-200mm	18-250mm
Dimensions	77x96.5mm	79x101mm

NIKKOR DISTORTION AND VIGNETTING



SIGMA DISTORTION AND VIGNETTING



Understanding the graphs

SHARPNESS AND DEFINITION

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lp/mm, 30lp/mm and 50lp/mm. The graph for a near perfect lens would show the lines all very close together and near the top of the vertical axis. When the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. If lines stay close to the top of the graph, the lens is able to clearly resolve very fine detail. All lenses have a limit as to what they can resolve, and this is shown where the lines of the graph begin to slope downwards.

CHROMATIC ABERRATION

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips. The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration. Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves.

VIGNETTING

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.

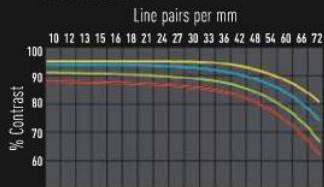
CURVILINEAR DISTORTION

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

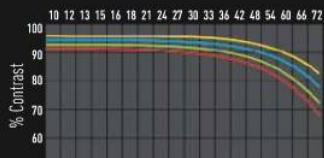
SHARPNESS/DEFINITION

Both the Nikon and Sigma optic put in a very good performance in the centre of the image frame, indicated by the closeness and high position of the lines, with only a slight drop-off at the corner of the frame. There is little to choose between the two lenses, and this goes for the Sigma lens at the additional focal range up to 250mm.

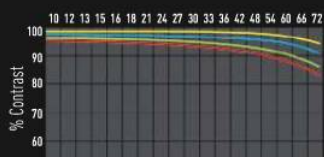
NIKKOR



18mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.90
Centre full open	0.90	0.85	0.80
Corner-2 stops	0.95	0.90	0.90
Corner full open	0.90	0.90	0.80

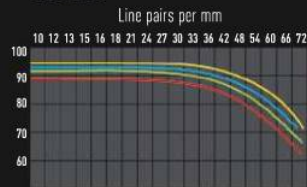


50mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.85
Corner-2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.85

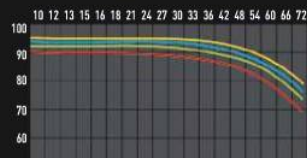


200mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.95
Centre full open	0.95	0.90	0.90
Corner-2 stops	0.95	0.95	0.95
Corner full open	0.95	0.95	0.90

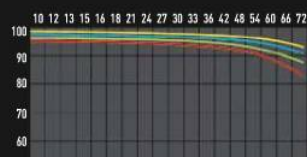
SIGMA



18mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.80
Corner-2 stops	0.95	0.90	0.85
Corner full open	0.90	0.90	0.85



50mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.80
Corner-2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.85

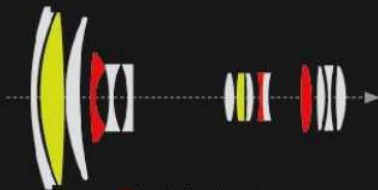


250mm	10lp/mm	30lp/mm	50lp/mm
Centre-2 stops	0.95	0.95	0.95
Centre full open	0.95	0.95	0.90
Corner-2 stops	0.95	0.95	0.95
Corner full open	0.95	0.95	0.90

LENS CONSTRUCTION

NIKKOR

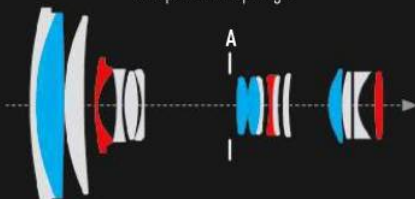
There are 16 elements in 12 groups, with three aspheric and two extra low dispersion (ED) glass elements.



- Aspheric element
- ED glass element
- SLD element
- A Aperture diaphragm

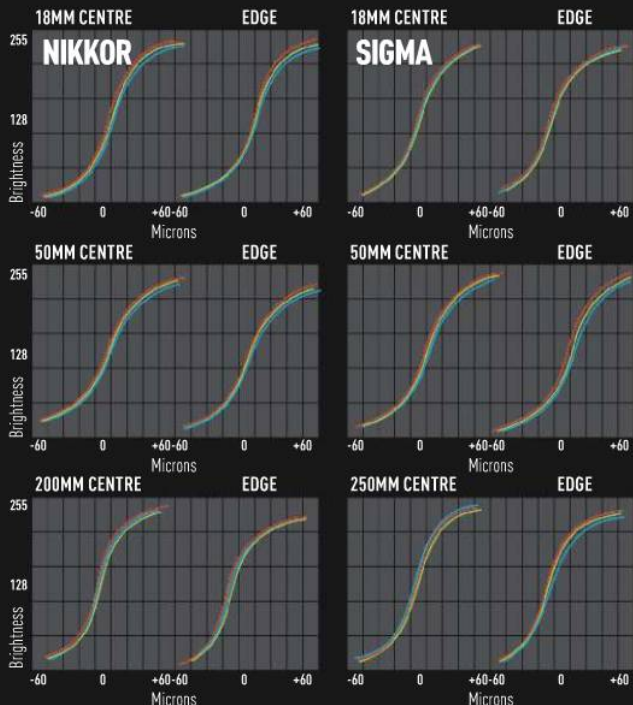
SIGMA

The Sigma optic has 18 elements in 16 groups, with four super-low dispersion (SLD) and three aspheric elements.



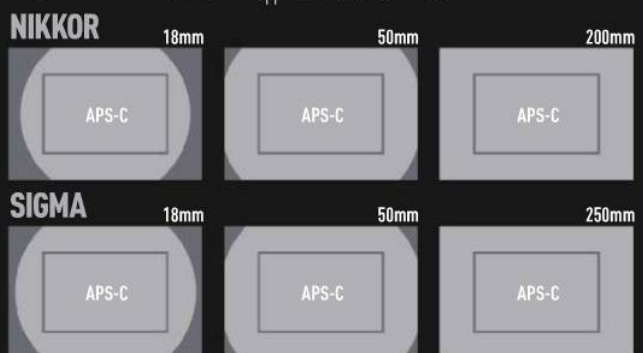
CHROMATIC ABERRATION

The close proximity of the three coloured lines indicates that chromatic aberration is controlled well at the centre of the frame of both lenses. Slight divergence of the lines in the edge charts, especially at the widest angle of the Nikkor, suggests that coloured fringing may sometimes appear along edges near the periphery of the frame.



VIGNETTING

At full aperture, corner shading is slightly more apparent with both lenses.



NIKKOR

	18mm	50mm	200mm
FULL	<2/3	<1/3	<1/6
-1	<1/3	-	-
-2	-	-	-

SIGMA

	18mm	50mm	250mm
FULL	<1/2	<1/6	-
-1	<1/6	-	-
-2	-	-	-

CURVILINEAR DISTORTION

Distortion switches from barrel to pincushion between 70mm and 135mm. Lines appear to bow slightly more when photographed with the Nikkor optic at wide angle.

NIKKOR

	18mm	50mm	200mm
∞	-0.82%	+0.32%	+0.38%

SIGMA

	18mm	50mm	250mm
∞	-0.49%	+0.26%	+0.43%

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- 3.0" LCD with Live View
- 2 year warranty available

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- 7 frames per second
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- 2 year warranty available

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Advanced features & user-friendly functions ensure an outstanding level of photographic performance within a compact, lightweight body.

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- 2 year warranty available

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Panasonic

Panasonic G1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit £359.99

Panasonic GF1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Our Price £529.99

Panasonic GH2



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

The brand new Lumix GH2 features Full HD movie recording, a downsized body, and a high speed shooting mode capable of shooting at 40 fps (in 4 MP recording mode).

See website for full details

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Panasonic DMC-G10 + 14-42mm
Our Price £379.00

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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T0341-347 Set of 7	£119.99	Not Available.	Photo R800, R1800
T0341/8 each	£14.99 17ml	Not Available.	Photo R240, R245, RX420, RX425, RX520, RX525
T0342/3/4 each	£17.99 17ml	Not Available.	Photo R2400
T0345/6/7 each	£17.99 17ml	Not Available.	D68, D88
T0441-454 Set of 4	£40.99	£14.99 3 sets for £42.99	CX3800/3850, DX4200/4250, DX4800/4850
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0452/3/4 each	£9.99 9ml	£3.99 21ml, 3 for £10.99	SX400/405/415/515, D78/92/126, B40W, SX300
T0452/456 Set of 6	£81.99	£19.99 3 sets for £56.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0481/2/3 each	£13.99 13ml	£3.99 21ml, 3 for £10.99	Photo 1400
T0484/5/6 each	£13.99 13ml	£3.99 21ml, 3 for £10.99	Photo P50, R265, R285, R360
T0540-549 Set of 6	£102.99	£35.99 3 sets for £99.99	RX560, RX585, RX685
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	PX650, PX700/710W, PX800/810FW
T0541/2/3/4 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R1900
T0547/8/9 each	£13.99 13ml	£4.99 21ml, 3 for £10.99	Photo R2880
T0551-554 Set of 4	£29.99	£14.99 3 sets for £42.99	Photo R2700
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-599 Set of 8	£94.99	Check Website.	
T0591/2/3 each	£11.99 13ml	Check Website.	
T0594/5/6 each	£11.99 13ml	Check Website.	
T0597/8/9 each	£11.99 13ml	Check Website.	
T0611-614 Set of 4	£29.99	£14.99 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£9.99 9ml	£3.99 21ml, 3 for £10.99	
T0711-714 Set of 4	£29.99	£14.99 3 sets for £42.99	
T0711 Black	£8.99 8ml	£4.99 13ml, 3 for £13.99	
T0712/3/4 each	£8.99 8ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£70.99	Check Website.	
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£45.99	£19.99 3 sets for £57.99	
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 6	£76.99	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99	Not Available.	
T0961/2/3 each	£9.99 11.4ml	Not Available.	
T0964/5/6 each	£9.99 11.4ml	Not Available.	
T0967/8/9 each	£9.99 11.4ml	Not Available.	
T5591-6 Set of 6	£61.99	Not Available.	
T5591/2/3 each	£11.99 13ml	Not Available.	
T5594/5/6 each	£11.99 13ml	Not Available.	

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EPSON Stylus Pro 4000, 4400, 7600, 9600	
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EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
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EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
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BC16 PC/M/R/G 15ml	£2.99
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CL18 Black 15ml	£4.99
CL18 B/C/M/Y 15ml	£4.99
CL18 PC/M 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/G 9ml	£4.99
BC110 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG50 Black 28ml	£12.99
CL38 Colour 12ml	£12.99
CL51 Colour 24ml	£14.99

Canon Originals

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BC13e CMY 13ml	£9.99
BC16 B/C/M/Y 13ml	£9.99
BC16 PC/M/R/G 13ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/M/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
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PG19 PC/M/R/G/Y 14ml	£10.99
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CL1521 B/C/M/Y/G 9ml	£8.99
PG37 Black 11ml	£12.99
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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
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No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.57 Colour 17ml	£24.99
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No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
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No.338 Black 11ml	£27.99
No.339 Black 21ml	£14.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

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No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
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LC1000 CMY	£2.99
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EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adaptor ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

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67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
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82mm Adapter Ring	£4.99

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Holder Wide Angle	£9.99
Hood Modular	£9.99
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A new design of Bellows Hood that slots into the front of a standard P-Type Holder.	£34.99

P-Type Filter Wallet	
A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters.	£9.99

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P-Type Filters (84mm wide)	
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Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
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A smooth, cushioned filter wallet, to protect and store up to 8 P-Type filters.	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

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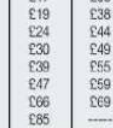
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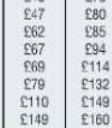
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ROGER HICKS

Can the 'unknown unknowns' of the photographic world ever be captured for posterity?

IN MAURITIUS in the late 1770s and early 1780s, a semi-retired French sailor called Etienne Bottineau developed what he called 'Nauscopie'. Via 'perturbations in the atmosphere' he could predict the arrival of ships as much as four days before they were visible on the horizon. His track record was astonishing: hundreds of ships, apparently without failure. This was long before radar or telegraphy: there was no other way he could know about these arrivals.

The governor of the island, which was at that time known as the Ile de France, checked his predictions carefully across a period of two years. At the end, he was so impressed that he offered M Bottineau a lump sum of 10,000 *lives* and an annual pension for life of 1,200 *lives* if he would teach others his skill, which, the enterprising mariner maintained, he could easily do.

M Bottineau, being a properly patriotic Frenchman, declined. He preferred to return to France so that his discovery would, when he made it public, redound to the eternal credit of *la Patrie*. On the voyage, he continued to demonstrate his prowess, both 'ship to ship', predicting the passage of other ships, and 'ship to shore', predicting (often by days) the cries of 'Land ho!'

Unfortunately, by the time he reached his native land, the aftermath of the French Revolution was still something of a distraction. In the white heat of contemporary technology, his claims were dismissed as magic and trickery. In short, he failed to attract any support, and he died some years later in obscurity and poverty without ever revealing his secret. At this remove it is hard to see why he did not go back to Mauritius and take up the offer. No one seems to know the answer to that one.

It is easy to say today that we no longer need Nauscopie, because we have radar, satellites and wireless. This is, however, to miss the point completely. M Bottineau was insistent that Nauscopie relied on *visual* clues, and it therefore falls quite properly under the modern science of photography. Far more so, in fact, than such things as Kirlian or aura photography.

Which leads us, immediately, to a far more intriguing question. Sure, we can photograph things that we cannot easily see with the naked eye. Never mind Kirlian or even Schlieren photography: what about

photomicrography or astrophotography? But what of the things we can neither see nor photograph, such as the 'perturbations of the atmosphere' of Nauscopie?

Devotees of Sir Terry Pratchett will recall Otto Chriek, the photographer who first made an appearance in *The Truth* (the 25th Discworld novel). He made several experiments with 'zer light vithin darkness', which is 'seen by zer dark eyes of zer mind' (he has a thick Ubwerwaldian accent, but then, he is a vampire). This is, of course, entertainment, but it raises the same questions as Nauscopie. What do

we not know about, and therefore (think we) cannot photograph?

It is all very well to laugh about this, or to lump it together with such deceptions as Victorian 'spirit' photography, or for that matter with the Cottingley Fairies, on which Geoffrey Crawley is an expert. Then there

are UFO pictures. Those of a more modern turn of mind may also muse upon Donald Rumsfeld's famous classification of 'unknowns', which included things we know that we don't know, and things we don't know that we don't know.

Is it possible that there are still 'invisible' things to be photographed – Rumsfeldian 'unknown unknowns' – or that there are senses or techniques to be (re) discovered, such as Nauscopie? Well, of course it's possible, even though it's not outstandingly likely, and despite the fact that I was taken firmly to task some years ago for suggesting in print that there may be a sense of 'proximity', that is, a way of detecting, in complete darkness, how close we are to a wall or other substantial object.

There are, after all, wide divergences in sense of taste, or smell, or eyesight, or acuity of hearing, and it may be that both 'proximity' and Nauscopie require certain senses to be more sensitive than average. Or it may be that there are other, 'weak' senses that are not universally shared – think of perfect pitch – and that don't always work even when they are present.

The point is that while we can duplicate 'proximity' in various ways (for a start, echolocation, heat sensors, possibly even gravitic balances), no one has yet worked out how to duplicate Nauscopie. At least, not visually. So there's a challenge to any readers looking for an out-of-the-ordinary photographic project. **AP**

'But what of the things we can neither see nor photograph, such as the "perturbations of the atmosphere" of Nauscopie?'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

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Picture returns: Telephone 0203 148 4121

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